





# Artists of Abraham Lincoln portraits

George Peter Alexander  
Healy

Excerpts from newspapers and other  
sources

From the files of the  
Lincoln Financial Foundation Collection





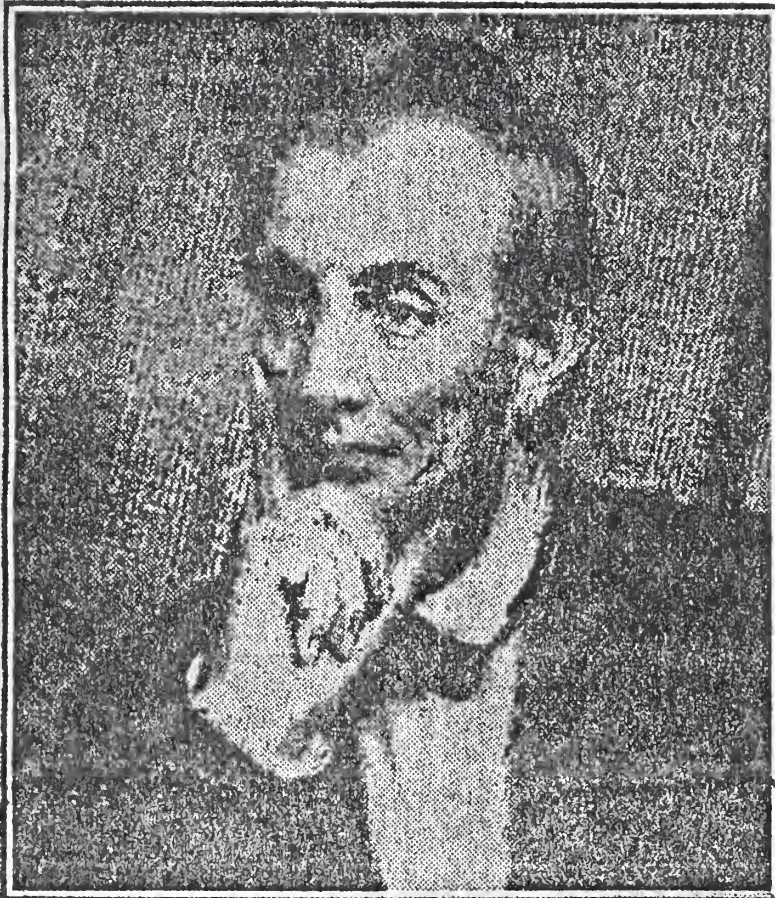
#### A LINCOLN PORTRAIT

This exceedingly interesting picture, also by the hand of G. P. A. Healy, is the gift of Mr. Frank G. Hoyne. Entitled by the artist *The Peacemakers*, it portrays President Lincoln and Generals Grant and Sherman with Admiral Porter on board the *River Queen* opposite Grant's headquarters at City Point, at that dramatic moment on March 27, 1865, when Sherman in the first flush of victory was summoned to the President to narrate the mighty incidents of The March to the Sea. Lincoln is represented seated and leaning forward with the glint of excitement in his blue eyes, intent upon the glowing face and gesticulating hands of the hero. Grant, the veteran of two wars, and Admiral Porter sit by in characteristic attitudes, silent but interested listeners. Mr. Robert T. Lincoln has pronounced this "The best portrait ever painted of my father."



*Son's Favorite Picture of Lincoln*

Feb 2 - 1921



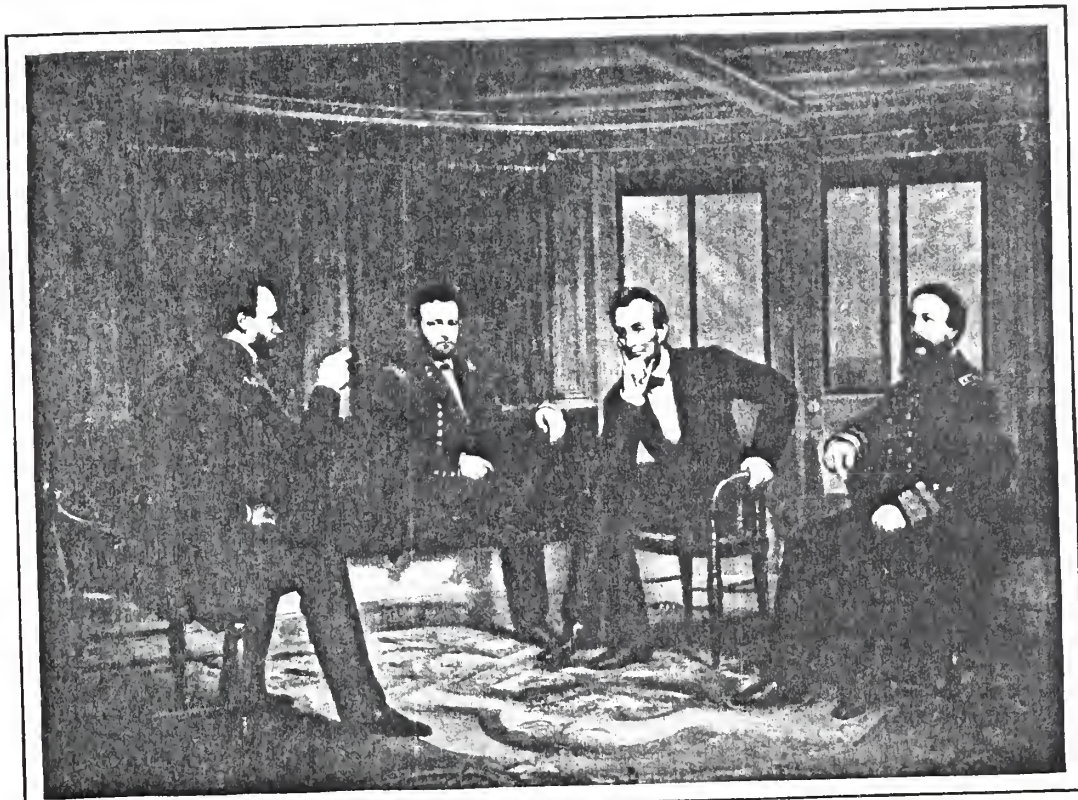
*Tapestry of Lincoln at Chicago Historical society.*

[TRIBUNE Photo.]





## EIGHTEEN DAYS BEFORE LINCOLN DIED



Courtesy, The Chicago Historical Society

"The Peacemakers"

Portrait Group of Lincoln, Grant, Sherman, and Porter by G. P. A. Healy

RECENTLY there turned up in Chicago a rare Lincoln picture with a remarkable history. For fifty years this portrait study has lain unnoticed in a family storeroom. It is now a treasured possession of the Chicago Historical Society.


G. P. A. Healy, an artist well known in Civil War times as a painter of portraits and historical scenes, put on canvas a picture of Lincoln listening to General Sherman's recital of his march, which, just the day before, had terminated at Goldsboro, N. C.

This is believed to be the last picture ever made of Lincoln. It shows him as he looked seventeen days before he was shot.

When Lincoln got the word that Sherman had completed his march to the sea, he left Washington post-haste, and met Sherman, Grant, and Admiral Porter on the *River Queen*, then anchored in the James River. In his "Memoirs," Sherman mentions this meeting and refers to Lincoln's boyish eager-

ness to hear the details of "our march." "When I left him," wrote Sherman, "I was more than ever impressed by his kindly nature, his deep sympathy with the afflictions of the whole people, resulting from the war. In the language of his second inaugural address, he seemed to have 'charity for all, malice toward none,' and, above all, an absolute faith in the courage, manliness, and integrity of the armies in the field.

"When listening, his face was care-worn and haggard; but the moment he began to talk his face lightened up, his tall form, as it were, unfolded, and he was the very impersonation of good humor and fellowship. The last words I recall were that he would feel better when I was back at Goldsboro. We parted about noon of March 28th, and I never saw him again. Of all the men I ever met, he seemed to possess more of the elements of greatness, combined with goodness, than any other."



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**Coloroto Magazine** *of* **Section**

**Chicago Sunday Tribune**  
THE WORLD'S GREATEST NEWSPAPER

In this Issue  
Konrad Bercovici  
Robert E. Pinkerton  
W.E. Hill    + + +









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Robert E. Pinkerton  
W.E. Hill \*\*\*

Coloroto Magazine Section  
of  
**Chicago Sunday Tribune.**  
THE WORLD'S GREATEST NEWSPAPER  
FEBRUARY 11, 1923



Copyright 1923 by the Chicago Tribune

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## ABRAHAM LINCOLN

From the portrait by G. P. A. Healy, in possession of Mr. Robert T. Lincoln — now published for the first time



Copyright 1923 by the Chicago Tribune

Publication rights by courtesy of Mr. Robert T. Lincoln

# ABRAHAM LINCOLN

From the portrait by G.P.A. Healy, in possession of Mr. Robert T. Lincoln — now published for the first time



(Right)—IDEALISTIC STUDY—G. P. A. Healy's painting of the mature Lincoln, as he appeared during first years as President of United States. This painting was owned by late Robert Lincoln, martyred executive's son.

*Newark Sun. Call 2-6-27*





# Lincoln Portrait Mystery! Whose Is It, What's Value?

## Picture Hanging Over Speaker's Chair Claim- ed by Estate.

Who is the owner of the imposing portrait of Abraham Lincoln that has hung for a dozen years or more above the speaker's chair in the house chamber at the Minnesota capitol? Does it belong to the state or to the heirs of the man who bought it a half-century ago. The state legislature—and perhaps the Minnesota courts—will have to decide, and the house of representatives is appointing a committee to dig up the facts.

The picture, regarded as one of the finest paintings of the great emancipator to be found anywhere, is a source of mystery, at least as the circumstances under which it came to adorn the walls of the house chamber.

It bears the name of one Haley, supposed to have been a noted portrait painter in the days of Lincoln. Encyclopedias, however, make no mention of Mr. Haley, and the legislators aren't sure whether it is an original portrait, painted from life by Haley, or a copy turned out by some unknown. The committee members can look forward to a few busy days during their delving into the realm of art.

### Few Facts Available.

Only a few facts are available. The painting belonged some 50 years ago to Senator W. D. Washburn, one of Minnesota's best known statesmen. He is said to have prized it highly, as one of the gems of a notable art collection.

At the senator's death, the picture became the property of his son, W. D. Washburn, Jr., who served in the house of representatives for many years. Early in his career, Representative Washburn offered to have the portrait hung above the desk of the speaker. The offer was accepted and the picture took its place on the wall. Whether it was a gift or a loan is something that will have to be determined.

Now a controversy has arisen as to the ownership. Last summer, after Mr. Washburn's death, when the work of settling his estate was under way, it was discovered that the Lincoln portrait was listed among the assets mentioned in his will. And therefore the heirs want to get it back.

### Estate Willing to Sell.

They contend that it merely was loaned to the state of Minnesota, and that if Representative Washburn did donate it to the state, he was doing something he had no right to, since it was the intent of Senator Washburn, the early owner, to keep it in his family. C. E. Purdy of Minneapolis, attorney for the heirs, asserts that the picture is "worth thousands."

All this came up on the floor of

the house of representatives Monday, when the claim of the Washburn estate for possession of the art treasure was given a reading. Representative Mabeth Hurd Paige of Minneapolis offered a resolution that a committee be appointed by the speaker to check all available records in the effort to ascertain when, how and under what circumstances the picture got on the wall of the house chamber.

Mrs. Elizabeth Washburn Wright, one of the heirs, has informed the representatives that the estate is willing to sell the painting to the state, if and when the question of ownership is settled and a fair price is agreed upon. In that connection, according to Mr. Purdy, there will be some information forthcoming from a New York art expert, who examined the picture some years ago. The latter's report is expected to decide at least whether the painting is genuine and what it is worth. And also furnish some facts about the man who painted it. Meanwhile Speaker Oscar A. Swenson is at work picking committee members who can be expected to give good accounts of themselves, in the field of higher art.

Minneapolis, Minn., Morn. Trib.  
TUESDAY, JANUARY 20, 1931



# Washburn Heirs Seek Return of Lincoln Portrait

## Committee Asked to De- termine if House Has Valid Claim

Heirs of the estate of the late W. D. Washburn, legislative veteran, today had requested return of the life-size portrait of Abraham Lincoln, which for a generation has hung behind the speaker's chair in the state house of representatives. It is claimed the portrait simply was loaned the state.

Mrs. Mabeth Hurd Paige of Minneapolis, a member of the house, said an eastern art authority now is investigating to learn the probable value of the picture. Estimates as to its value run from \$10,000 to \$20,000.

Mrs. Paige has asked the appointment of a committee of three to go through the house archives and try to determine whether or not the house has a valid claim to the picture.

A Civil war portrait painter named Healy is said to have painted the picture and his authentic works now are considered very valuable. Unlike most other portraits of the martyred president, Healy's picture shows him in rather cheerful, but contemplative mood, and it is in this respect, according to Mrs. Paige, that the picture in the house differs from its contemporaries.

Minneapolis, Minn., Star  
TUESDAY, JANUARY 20, 1931

## PICTURE CAUSES INQUIRY



A portrait of Abraham Lincoln that has hung for years in the House Chamber of the state Capitol has been claimed by heirs of the late W. D. Washburn, veteran legislator. An inquiry has been requested to determine whether the picture was given the State or only loaned, as the heirs claim. Miss Pearl Jorgenson, employe in the office of the Chief Clerk of the House, is shown viewing the portrait.

St. Paul, Minn., Dispatch  
WEDNESDAY, JANUARY 21, 1931







## Just Who Owns It?



Who owns this portrait of Abraham Lincoln which hangs in the house chamber at the state capitol? That is what a committee of legislators is trying to find out. It was owned originally by the late Senator W. D. Washburn. After his death, the picture became the property of his son, W. D. Washburn, Jr., who offered to have it hung in the capitol. There it has been since. Now the question arises whether the picture was donated or merely loaned to the state. Oscar A. Swenson, speaker of the house, is seen inspecting the picture.

Minneapolis, Minn. Morn. Trib.  
THURSDAY, JANUARY 22, 1931

Minneapolis, Minn. Journal  
WEDNESDAY, JANUARY 21, 1931

## Heirs Want House's Lincoln Picture Back

The kindly face of Abraham Lincoln may not serve longer as an inspiration to members of the lower house of the state legislature, as it has for many years from the wall behind the speaker's rostrum, it was revealed today.

Heirs of the estate of the late W. D. Washburn, veteran former legislator, claim the life size portrait was not given the state, and they want it back.

Mrs. Mabeth Hurd Paige asked a committee be appointed to investigate the status of the picture. The resolution was adopted. The portrait is believed to be an original by the noted artist, Healy, painted back in Civil war days.





# State of Minnesota House of Representatives

FORTY-SEVENTH SESSION

St. Paul

March 28th, 1931

Mr. Louis A Warren, Director,  
Lincoln Historical Research Foundation,  
Ford Wayne, Indiana

My dear Mr. Warren: -

Miss Todd of the Minneapolis Public Library has passed on to me your letter of March 20th. She made the original inquiry in my behalf.

In reply to the last paragraph of your letter, may I say that the chair in which our Lincoln is seated is a plain chair. It appears to be identical with the one now hanging in the Newberry Library in Chicago, as shown in the book "Reminiscences of a Portrait Painter".

Our picture is an original Healy portrait of Lincoln, but we are endeavoring to determine whether it is an original from life or a replica.

Very sincerely yours,

A handwritten signature in cursive script, reading "Mabeth Hurd Paige".

Mabeth Hurd Paige,  
Representative from 31st District





April 9, 1931

Mabeth Hurd Paige  
House of Representatives  
St. Paul, Minnesota

My dear Madam:

Recently I came across another likeness  
of the Healy portrait owned by Robert T. Lincoln.

This shows the president in an ornate  
chair. The citation under it is as follows:  
"This portrait was painted probably about 1871  
from sketches made at City Point early in 1865,  
just before the close of the war." This to be  
found in the Century Magazine for February, 1909.

Possibly this may help you in determining  
whether or not your Healy painting is an original.

Very sincerely yours,

\_\_\_\_\_  
Director  
Lincoln Historical Research Foundation

LAW:LE

1875

1875

1875

1875

1875

1875

1875



## NEW SHRINE FOR LINCOLN

*Chgo. Herald & Exam - Aug. 10 - 37*



**PORTRAIT GIFT TO MUSEUM**—Inez M. Shenkle displays the G. P. A. Healy painting of Abraham Lincoln presented to the Chicago Historical Society by Ralph C. Otis.

## SOCIETY GETS LINCOLN CANVAS

An oil painting of Abraham Lincoln by G. P. A. Healy has been presented to the Chicago Historical Society by Ralph C. Otis, it was announced yesterday.

The canvas, which is considered an excellent portrait of Lincoln, was one of the few paintings salvaged in the fire which destroyed the Calumet Club in 1893.

Originally a life-size reproduction, the lower half of the painting was damaged in the fire and had to be cut off. The renovated canvas will be placed in the Historical Society's new building in Lincoln Park.





2005 Massachusetts Avenue,  
Washington D.C. March 30, 1932.

Dear Sir;

Thank you for your suggestion of mentioning Healy's portrait of Lincoln to someone who might care to purchase it. We have been told by the art critics that it is a very valuable picture and that we should hold it until we can get the price it deserves

The heirs are however anxious to dispose of it at this time which means the portrait can be sold for far less than its value. If you will let me know to whom I may write concerning the portrait I should be much obliged.

Yrs v. truly

Elizabeth Washburn Wright.





ABRAHAM LINCOLN. FROM THE PAINTING BY GEORGE  
P. A. HEALY. He was inaugurated in 1861, again in 1865, and  
was assassinated April 14, 1865.

*Wm. H. P. 1*

*3/4/83*

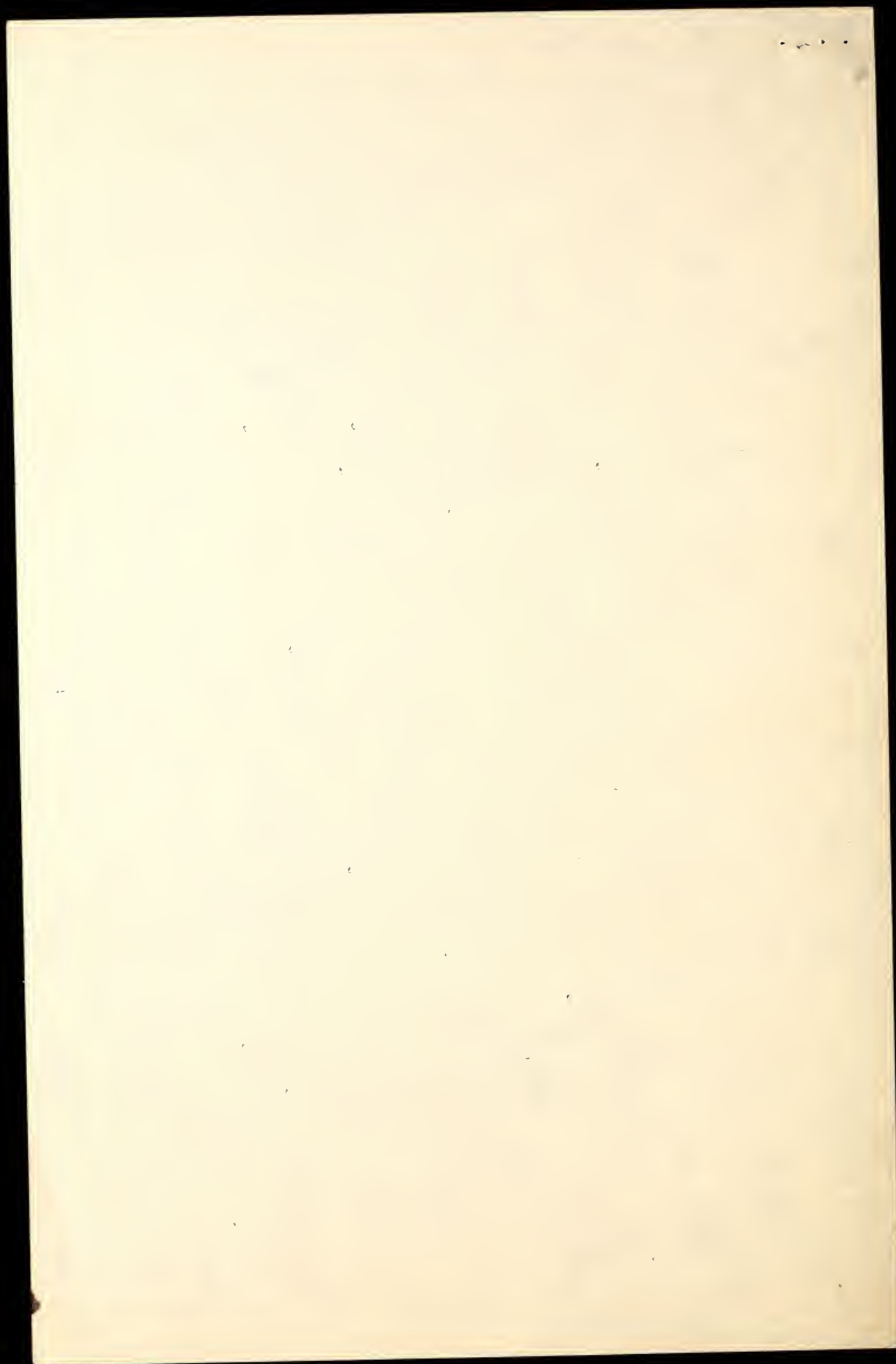


425 East 51st Street  
New York City

February 6th 1934

My dear Mr Truesdell:

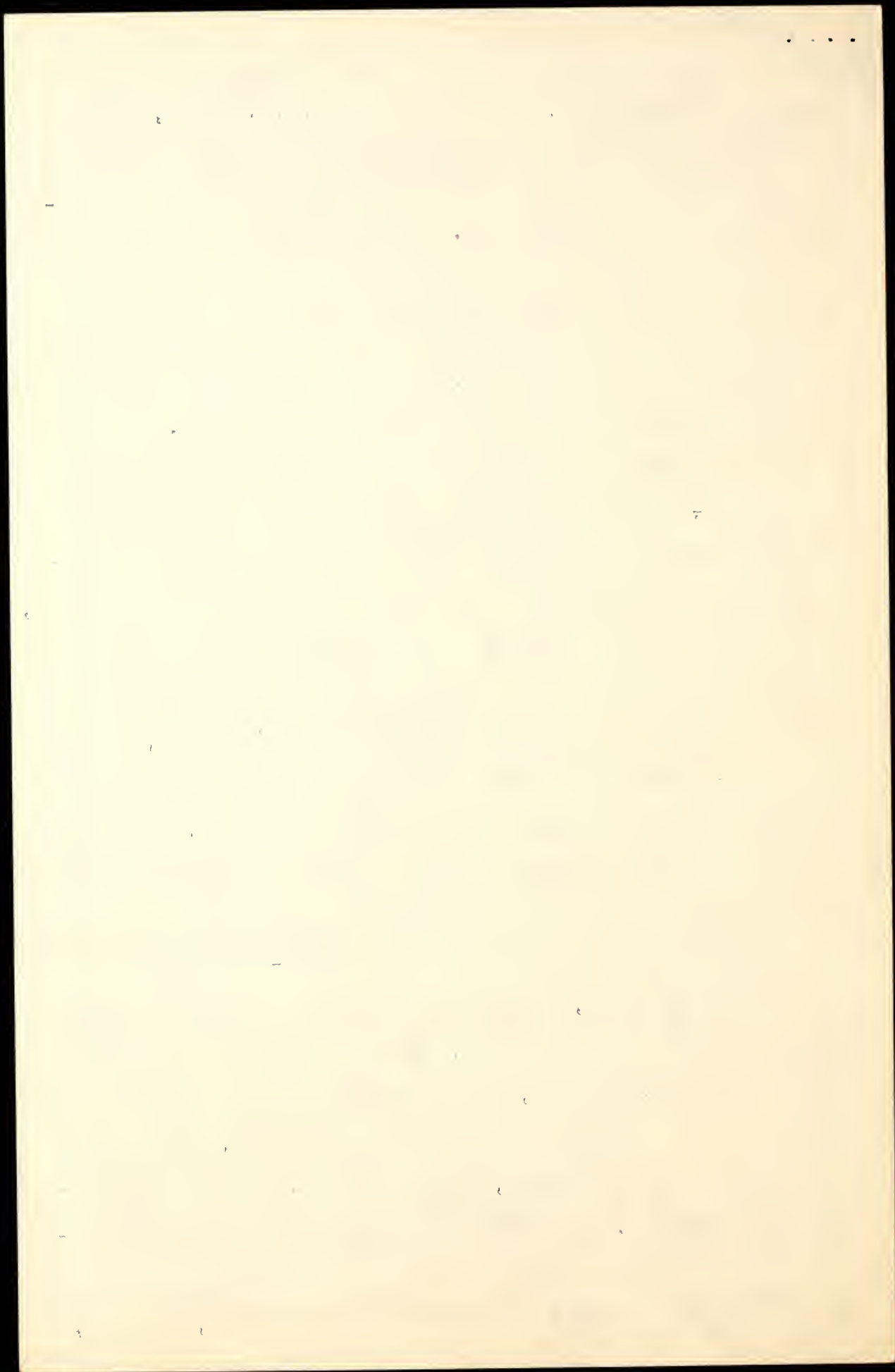
George P.A. Healy painted from life a large portrait of Lincoln, seated, chin resting on hand, in 1865 I believe, at any rate towards the end of the war, and not very long before the assassination of the President. From this original painting which is in the possession of the family (the last time I saw it, Mrs Robert Lincoln had it in her house at Georgetown; it was understood that Mr Robert Lincoln had intended it to go to the White House but I believe the daughters are not willing to give it) the artist made two replicas - one for himself, *which he gave to the Newberry Library* and it is possible that the President gave a sitting or two for some last touches on it, though we have no record to prove this, and the Healy diaries of those years were destroyed in the Chicago fire. The other replica he made for Mr Washburn, who lent it to the Capitol in St Paul. I understand from a dealer here that the Washburn family has had a copy made of this and taken back the original. I do not know. The one I saw in St Paul some years ago was the replica made for Mr Washburn and signed by





the artist. Then in 1868 G.P.A. Healy, after some conversations with General Sherman and President Grant, obtained sittings from both and from Admiral Porter to reproduce in a large historical painting the scene when they visited Lincoln on the River Queen at City Point to discuss the last stages of the war. I have a copy of Sherman's letter to Healy giving all the details. For this painting Healy again reproduced the Lincoln seated, but I believe that in this Lincoln's pose is slightly different from the original single portrait. The painting was bought by the Government, loaned in 1892 to the Calumet Club in Chicago and destroyed by fire in the burning of the Calumet Club. This was before the artist's death, and for the Chicago Historical Society <sup>Healy</sup> ~~he~~ <sup>retouched &</sup> himself colored a lithograph they had of the painting. I saw this lithograph in the Lincoln room of the Chicago Historical Society. The first sketch of the oil painting had been bought by Ezra B. Mc Cagg - but I thought that this, with all other possessions of the Mc Caggs at that time, had been burned in the Chicago fire. However, as you say an unfinished painting of this subject has appeared lately, it might be the Mc Cagg one, since <sup>the second</sup> Mrs E.B. Mc Cagg died recently. Or else it is merely the colored lithograph of which I have told you.

There is a small head of Lincoln, profile,





done from life at the White House in <sup>May</sup> 1861 by Healy, and I cannot remember now who is the owner. However I believe the Frick Art Reference Library has a photograph of it; at any rate I can find out ~~about~~ about it. Those are all the Healy Lincolns. I may add that we have several records of remarks made by Mr Robert Lincoln and other members of the family claiming that the seated Lincoln from life was the best portrait of him ever painted.

No, <sup>Healy</sup> he never painted a La Fayette that I know of, Although he made for the Versailles gallery of King Louis-Philippe several copies of portraits of Revolutionary men, - Franklin, John Paul Jones, and others. He owned some La Fayette letters which, alas, I have been obliged to dispose of. One of his early vivid recollections of boyhood days in Boston was the famous 17th of June 1825, when La Fayette came to place the cornerstone of Bunker Hill monument. It is with that scene that I open the book about G.P.A. Healy. That chapter I have sent to the "Friends of La Fayette in America" Some day I shall be very pleased to show you the material gathered.

Very sincerely yours

*Marie de Mare*



## HEALY'S PORTRAIT OF LINCOLN

To the Editor of The New York Times:

There has just been forwarded to me THE TIMES Magazine for Feb. 6, in which there is reproduced a sketch of Lincoln made from life by G. P. A. Healy in Washington in 1861. It is stated that this sketch belongs to the Bland Lincoln collection in the possession of the Friedenbergs Galleries.

G. P. A. Healy, familiarly known in Chicago as George Healy, was a famous painter in his day. His best known work is "Webster's Reply to Hayne." He enjoyed a great vogue abroad as a portrait painter and painted the Pope and many of the crowned heads of Europe.

The Lincoln was painted in Chicago soon after the Civil War, a full-length figure seated in a chair. It was primarily a study for a large historical painting called "The Peacemakers," which represented Lincoln, Grant, Sherman and Porter on board the River Queen at City Point discussing the possibilities of peace. This painting was lost when the Calumet Club of Chicago burned in 1892. The portrait was made under the direction of Robert T. Lincoln. Leonard Swett, an intimate friend of Lincoln and later a famous criminal lawyer, posed for the body. The position is interesting, since it is one in which Lincoln sometimes sat by the hour thinking things through.

A copy was acquired by Robert T. Lincoln and another was made for E. B. Washburne, later Minister to France, and his brother, W. D. Washburn, later United States Senator, who dropped the final 'e' from his name. Curiously, Mr. Lincoln and Senator Washburn each believed that his own copy was the original, but that original is in the Newberry Library, if the statement of the artist, contained in a slender volume of "Reminiscences," published in 1894, the last year of his life, can be trusted.

There is a small cut of the Lincoln portrait in Healy's book, a re-engraved half tone in the Century Magazine for February, 1909. Accompanying the latter was a statement by Senator Washburn that the

portrait was painted from sketches of Lincoln made at City Point, but in the issue for the following April this statement was corrected and it was said that the artist had no sketches from life to work from but relied wholly upon photographs. The recently published sketch proves that this statement was also incorrect.

The typewritten list in the Newberry Library of the Healy portraits in its possession states that the Lincoln portrait was painted from life in Springfield the year of his second inauguration. This of course could not be true, as Lincoln never returned to Springfield after he left for his first inauguration. The statement may have been furnished by Mr. Healy, and if so it shows that artists in their old age, like other men, cannot be trusted to remember the details of occurrences long past.

In the Walker collection in Minneapolis there is a portrait of Lincoln painted by A. J. Conant. More than thirty years afterward Mr. Conant wrote a long account of the portrait in which he said that he painted it two months before Lincoln's election. As the portrait represents Lincoln with a beard, it could not have been painted until early in 1861. In Mr. Healy's "Reminiscences" he says that he "had sittings with Lincoln" and the implication is that they were in Washington. It was surely at these "sittings" that the sketch under consideration was made. I would expect it to be somewhat later than 1861, but if this sketch is dated, that settles the question of time.

Some years ago the Chicago Historical Society gave an exhibition of Lincoln portraits and borrowed the Healy for the occasion. Robert T. Lincoln attended the exhibit and was passing the Healy portrait without noticing it, when Miss McIlvaine, the accomplished librarian of the society, remarked, "Mr. Lincoln, you are not looking at Mr. Healy's portrait." Thereupon Mr. Lincoln said, "That is not a good portrait of my father."

F. H. HODDER.

Lawrence, Kan., March 8, 1927.



Healy.

## Healy's Lincoln Portrait Accepted by Roosevelt Painting Bequeathed to U. S. Will Hang in White House

*From the Herald Tribune Bureau*

WASHINGTON, March 22.—The famous Healy portrait of Abraham Lincoln will hang in the White House after all. It has been available to the government since the death last November of Mary Lincoln Isham, daughter of Mrs. Robert Todd Lincoln, "provided it be given an appropriate place in the White House." Until today there had been no word from the White House as to the disposition of the picture.

An exchange of letters between President Roosevelt and the executors of the will of Mrs. Robert Todd Lincoln made public today disclosed the President's acceptance of the portrait on behalf of the nation.

The portrait, painted by the artist G. P. A. Healy after the death of President Lincoln, was said by Robert Todd Lincoln to be the best likeness of his father in existence.

In announcing the receipt of the gift today the White House said that it had not decided where the portrait would be hung. There already is a life-size portrait of Lincoln over the fireplace in the state dining room.

In the President's letter to the executors, he said: "It will give me very great pleasure to receive for the White House the Healy portrait of President Lincoln which was bequeathed to the Government of the United States under the will of Mrs. Mary Harlan Lincoln, widow of Mr. Robert Todd Lincoln."





## **LINCOLN PORTRAIT ACCEPTED**

**Roosevelt Receives "Best Likeness"  
for White House 1939**

WASHINGTON, March 22—(INS)  
—The G. P. A. Healy potrait of Abraham Lincoln was accepted for the nation today by President Roosevelt for permanent display in the White House.

Death of Mary Lincoln Isham, daughter of Robert Todd Lincoln's former wife, Mary Harlan, caused Frederic N. Towers, executor of Mrs. Lincoln's estate, to write President Roosevelt he was delivering the picture in accordance with the will.









WASHINGTON, March 23.—(AP)—President Roosevelt in a letter made public today accepted with

Mr. Roosevelt's letter of acceptance was addressed to the executor of the Robert Todd Lincoln estate. The portrait was painted by G. P.

Robert Todd Lincoln once described the portrait as the best likeness of his father in existence.



# Famous Healy Portrait of Lincoln Left to Nation by Widow of His Son

**Will of Mrs. Robert Todd Lincoln Specifies That Picture Must  
Hang in the White House—It Has Been  
Called the Best Likeness**

1937

Special to THE NEW YORK TIMES.

WASHINGTON, April 9.—The famous Healy portrait of Abraham Lincoln, reproductions of which adorn homes and public buildings throughout the country, will become the property of the government on the death of Mrs. Charles Isham, granddaughter of President Lincoln, if the government sees fit to hang the portrait in an appropriate position in the White House.

The contingent gift was made in the will of Mrs. Mary Harlan Lincoln, widow of President Lincoln's son, Robert Todd Lincoln, which was filed for probate today in the district court.

The Healy portrait, which will continue to hang in the home of the late Mrs. Lincoln at 3,014 N Street, N. W., until the death of Mrs. Isham, one of her two daughters, has often been regarded as the best likeness of the Emancipator.

Robert Todd Lincoln, who was Secretary of War in the Garfield administration and later president of the Pullman Company, frequently stated that he regarded the Healy as "the best portraiture of Abraham Lincoln."

The portrait shows the former President seated. He rests his chin in his hand.

The only Lincoln portrait now in the White House hangs on the north wall of the state dining room. Painted by W. Cogswell, it shows Lincoln standing with a scroll in his left hand and the Capitol dome in the background.

The first clause of Mrs. Lincoln's will reads:

"I give and bequeath unto my daughter, Mary Lincoln Isham, for and during the term of her natural life, the Healy portrait of President Lincoln; and if she shall not survive me, or upon her death, I give and bequeath said portrait unto the Government of the United States of America, provided it be given an appropriate place in the White House in Washington."

The only other Lincolniana disposed of by the will was the set of solid silver used at the table by Abraham Lincoln and bearing the initials "M. L." for Mary Todd Lincoln, the President's wife. This was left without qualification to Mrs. Isham.

The reason that only the portrait and the silver remained of all the valuable Lincolniana formerly in the possession of the Robert Todd Lincolns was that they made a practice of giving such articles to the government during their lifetime, on the theory, as an intimate friend put it, that "those things be-

long to the people of the United States."

In 1919 Robert Todd Lincoln presented to the Library of Congress four or five trunks full of personal and state papers of the President with the proviso that they not be made public until twenty-one years after his death. He died in 1926 and thus they will not be accessible until 1947.

Other Lincolniana which Mrs. Robert Lincoln gave to the government from time to time now occupy prominent positions in the exhibition areas of the Library of Congress. They include the inaugural Bible, the family Bible and a letter from Queen Victoria condoling Mrs. Mary Todd Lincoln on the death of her husband.

While the exact value of the estate of Mrs. Robert Lincoln will not be known until completion of appraisals for tax purposes, which is expected to take at least six months, it was learned that it will be well in excess of \$1,000,000.

Mrs. Lincoln made provision for several of her servants, leaving \$2,000 to Mr. and Mrs. George Bushee, employed at her Manchester (Vt.) Summer home; \$2,000 to Mr. and Mrs. Albert Heyser, employed at the Washington residence, and an annuity of \$1,200 to Emma C. Raymond of this city, a nurse now about 90 years of age.

Annuities of \$1,200 each also were left to a cousin, Jessie Skinner Morrison of Indianapolis, Ind., and to Ben Hardin Helm of Lexington, Ky., whose father, also Ben Hardin Helm, was killed while serving in the Confederate Army. The elder Helm married Mrs. Abraham Lincoln's half-sister, Emilie Todd. Thus the present Ben Hardin Helm was a cousin of Mrs. Robert Lincoln.

The rest of the income of the estate, after payment of the three annuities, will go in equal shares to Mrs. Isham and her sister, Mrs. Robert Randolph of this city.

If the two daughters of Mrs. Lincoln should die without issue, or should their children die without issue, the will provides for the division of the residue between the First Church of Christ Scientist, Boston; the American National Red Cross, and Iowa Wesleyan College, of which the late Senator James Harlan, father of Mrs. Robert Lincoln, was president.

Executors and trustees of the estate are the American Security and Trust Company, Frederic N. Towers and Norman B. Frost.





### ***Noted Lincoln Portrait to Be Given Government***

Washington, D. C., April 9.—[Special.]—The famous Healy portrait of Abraham Lincoln, reproductions of which adorn the walls of homes and public buildings, will become the property of the United States government on the death of Mrs. Charles Isham, granddaughter of President Lincoln, if the government sees fit to hang the portrait in an appropriate position in the White House. The contingent gift was made in the will of Mrs. Mary Harlan Lincoln, widow of President Lincoln's son, Robert Todd Lincoln, which was filed for probate today in the District court. The portrait shows Lincoln seated with his chin in his hand.





From Painting by G. P. A. Healy

THE NEW YORK TIMES, THURSDAY, APRIL 15, 1937.

Times Wide World Photo.

#### **LINCOLN PORTRAIT WILL HANG IN WHITE HOUSE**

The famous Healy painting, regarded as the best likeness of the Emancipator, will become the property of the government on the death of Mrs. Charles Isham, granddaughter of President Lincoln. The contingent gift was made in the will of Mrs. Robert Todd Lincoln.





## *An Unusual Lincoln*



Wide World

### **The Healy Portrait**

This original of the famous Healy portrait is now the property of Mrs. Charles Isham, granddaughter of the "Great Emancipator," and will become the property of the Government on her demise in accordance with the will of Mrs. Mary Harlan Lincoln, widow of Robert T. Lincoln, son of the Civil War President. The legacy is contingent on the Government arranging to hang the picture in an appropriate place in the White House. The portrait, rather unusual in its pose, is considered by many as the best likeness of Mr. Lincoln.



## Lincoln to White House

Seventy-two years ago last week a tall, grave man with chin whiskers entered Ford's Theatre in Washington to see a performance of *Our American Cousin*. Eleven hours later he was dead. Last week on the anniversary of Abraham Lincoln's assassination famed Collector Abraham Simon Wolf Rosenbach exhibited in his cluttered



*Wide World*

### THE HEALY LINCOLN

*A lady asked for false whiskers.*

Philadelphia office a collection of Lincolniana which he values at more than \$1,000,000. An important item was the notes of Dr. Charles S. Taft, the army surgeon who attended Lincoln's last hours. Excerpt: "The pulse of the President fluctuated between 40 and 60 during the night, and varied in volume and force, sometimes being quite full and strong and then threadlike and feeble. . . . The wound ceased to bleed or discharge about 5:30 a. m. and from that time the breathing was stertorous, but gradually increased in frequency and decreased in strength up to the last breath, which was drawn at 21 minutes and 55 seconds after 7. . . ."

Filed for probate fortnight ago in Washington was the will of Mrs. Robert Todd Lincoln, the Emancipator's daughter-in-law who died last month at the age of 90 (*TIME*, April 12). One of the Lincoln family's few precious objects which had not already been given to the Government was the Healy portrait of Lincoln, which showed him, nearly life-size, seated with legs crossed, one finger along his cheek, the other hand clutching the chair arm (see cut). Robert Todd Lincoln, who became Secretary of War, Minister to the Court of St. James and president of Pullman Co., thought this the best likeness of his father ever painted. In her will, Mrs. Lincoln provided that the picture should remain in possession of her daughter, Mrs. Mary Lincoln Isham, during her life, then go to the Govern-

ment, "provided it be given an appropriate place in the White House in Washington."\*

Son of an Irish sea captain, George Peter Alexander Healy opened a studio in Boston when he was 18. When he approached a beautiful socialite and blurted a red-faced request that she sit for him, she consented, and thereafter Healy had smooth if not spectacular sailing during his long career. A facile workman, he did probably 1,000 portraits. He satisfied his customers with good likenesses—sometimes vigorous, sometimes podgy, never subtle. He enjoyed his work, left a batch of gossipy memoranda. Of Lincoln he wrote: "During one of the sittings, as he was glancing at his letters, he burst into a hearty laugh and exclaimed, 'As a painter, Mr. Healy, you shall be a judge between this unknown correspondent and me. She complains of my ugliness. . . . She wishes me to put on false whiskers, to hide my horrible lantern jaws. Will you paint me with false whiskers?'"

\*Only Lincoln portrait now in the White House is one by William Cogswell, hanging on the north wall of the State dining room.







# WHEN LINCOLN POSED

By MARIE DE MARE

THE Healy portrait of Abraham Lincoln, one of the great historic treasures of American art, will some day come into the possession of the nation, according to a provision of the will of Mrs. Robert Todd Lincoln, filed last month. The portrait has long been called Lincoln's best likeness.

Since 1865 the famous painting has remained in the Lincoln family, handed down from Mary Todd Lincoln to her son, Robert Todd Lincoln; from him to his wife, and now from Mrs. Robert Lincoln to her daughter, Mary Lincoln Isham, after whose lifetime it will belong to "the Government of the United States, provided it be given an appropriate place in the White House in Washington." Thus it will again hang in the White House, where Lincoln sat for it a few months before his assassination.

To George Peter Alexander Healy, whose renown was world-wide and whose models included many of the most illustrious men of his time, this portrait meant more than any other, and his hours with Lincoln remained a memory apart.

HEALY'S work on the Lincoln portrait began under dramatic circumstances in May, 1861. He had been in Charleston that year finishing a portrait of General Beauregard and visiting his friends, the Frazers. On the morning of April 12 he heard the cannon shot that opened the Civil War. Beauregard had ordered the attack on Fort Sumter.

In the Frazer home Healy was told that the carriage was ready

to take him away. There were threats in Charleston of tarring and feathering "the damn Yankee painter" if he did not leave before sundown. Incredulous, Healy protested, but his host advised him that the danger was real—for the artist and for the Frazers as well.

On the way North Healy stopped in Washington and visited the White House, and Lincoln, but two months in the Presidency, granted him a few hours of those days of anxiety and turmoil for a sketch, which the artist made rapidly. With eyes saddened and lips compressed, the President listened attentively to what Healy could tell him of the bombardment of the little island fortress at Charleston.



Lincoln as Healy saw him — The painting that will hang in the White House.







*From a self-portrait.*

George P. A. Healy, who painted "the best likeness" of Lincoln.

There in Washington, in the soft, sunny atmosphere of Spring, it seemed unbelievable that men had taken up arms against the United States and were shooting and killing.

Lincoln could not think long of pictures at so troubled a time, but he promised more leisurely sittings for a life-size portrait at the earliest opportunity. More than three years elapsed before Healy obtained the longed-for chance. At last, in the course of the fateful Winter of 1864, Lincoln sat for the portrait.

In after years Healy often told of his emotion as the tall, gaunt man, broad-shouldered and lanky, entered the room and with genial greeting stepped toward the armchair. The artist posed him seated, chin resting on hand, the tall form bent slightly forward.

"TO save time," Healy recalled, "the President had his mail brought to him. I worked steadily, silently, respecting his absorption in notes, telegrams and letters. But often he would look up and make some pleasant remark, and then we launched into anecdotes and reminiscences that made the minutes fly.

"One incident, illustrating his freedom from vanity, struck me particularly. As he glanced at his letters, Lincoln burst into a hearty laugh and exclaimed, 'Mr. Healy, you shall judge between this unknown correspondent and me. She complains of my ugliness. It is allowed to be ugly in this world, but not so ugly as I am. She wishes me to put on false whiskers to hide my lantern jaws. Will you paint me with false whiskers? No? I thought not. I'll tell you what I'll do; I'll give permission to this lover of the beautiful to set up a barber's shop in the White House.' And he laughed again with perfect delight."

As the President plunged into papers of more serious import, Healy bent his whole energy upon his work. He had to bring out the superb strength of his model, the generous nature expressed in that tall frame, the dauntless courage of those deep-set eyes, clear still despite the sorrow and anguish of war.

In contrast with the youthful aspect and carriage of Healy, Lincoln, only four years his senior, seemed to bear the load

of centuries on his shoulders. The stress of laborious years had etched deep lines in the long, lean face, and in each line the artist read the richness of the man's nature; for laughter also had left its mark.

Between the strong, shrewd, humorous sitter and the witty, widely traveled,





# Healy's Memories of Lincoln as He Painted The Portrait Now Bequeathed to the Nation

polished painter a very real bond of sympathy grew with each sitting. Now and then Lincoln revealed some trait of his, or some opinion. He confided that the protection insisted upon by his guards irked him. Sometimes, he said, he managed to elude them, but felt so repentant when he realized their anxiety that he promised them each time to be more careful.

Lincoln had lived through four of the most critical years of American history. Now he was directing the last steps of the war. Sombre grew his eyes when he spoke of hatred and slaughter, and tender when he mentioned the young enthusiasts coming to him to offer their lives for the cause of the Union.

But most of the time, as the portrait took form on the canvas, Lincoln preferred to hear about the artist's lively and amazing career, which, with its youthful struggle and its self-teaching, was much like his own.

**H**EALY had started life a poor boy in Boston, born in 1813, the son of an Irish sea captain and a New England Puritan. At 14 he vowed to become a painter. Miss Jane Stuart, the daughter of Gilbert Stuart, encouraged his ambition, introduced him to the great artist, Thomas Sully, and saw him established as a self-made artist with an uncanny gift for life-like portraiture, and with influential persons such as Mrs. Harrison Gray Otis for his sponsors. After four years of success in Boston, Healy went to Paris to study, and there and in England he began his life work in earnest, with kings and

princes, generals and diplomats for his subjects.

Lincoln pressed him for details. "How did you come to paint King Louis-Philippe, Mr. Healy?"

"The King liked my portraits of General Cass and Mrs. Cass," the artist replied. "In fact, the general, who was then our Minister at Paris, played the part of Fate for me. It was he who obtained the King's promise to sit and called me from England. On the strength of that, I married my lovely little English wife and carried her off to Paris."

The President listened to the painter's vivid account of the King's first sitting, in 1839, in the Tuileries Palace, and laughed over an episode of that contact with royalty. Healy, inwardly excited though trying to appear calm, had approached the monarch with compass in hand to measure his head and features, when suddenly his arm was seized and three men pounced upon him. They had seen the gleam of metal in his hand—and regicides were not unknown in France. The King said, however, "Gentlemen, Mr. Healy is a republican, it is true, but an American, not a killer of kings." Lincoln smiled at (Continued on Page 29)

(Continued from Page 10)

the thought of the genial American being taken for an assassin.

Through the many days of the sittings at the White House the President and the painter chatted. And there was much that the painter could tell his subject about his adventures among the notables of the earth.

**T**HERE was, for example, his hasty journey, in 1845, to the Hermitage in Tennessee. There lay Andrew Jackson, seriously ill, and Louis-Philippe had commissioned Healy to paint Jackson's portrait for the palace in Versailles. He made two portraits of Jackson, one for the King and one for Jackson's daughter, from which he later made a replica for himself. Then one day he heard the moaning from the Negroes' quarters which told him the master was dying.

In the room with Jackson's family and friends Healy saw the dying man's body-servant supporting his head and heard Jackson's last words: "I am in the hands of the Lord, who is about to relieve me. You should rejoice, not weep."

Healy also painted Clay in Ashland and John Quincy Adams in Boston, and he told Lincoln of Frothingham's characterization of these three portraits: "You have made of Jackson an old lion, of Clay a fox and of John Quincy Adams a tiger."

A high spot in Healy's career was his return from Europe to Boston, bringing his huge canvas, "Webster Replying to Hayne," on which he had worked abroad for years. Bostonians received him with a veritable ovation. The picture was an apotheosis of their great Webster, then lying ill at Marshfield.

This painting, with its 135 portraits from life, had been destined, like his big historical picture of Franklin at the court of Louis XVI, for the Versailles gallery of King Louis-Philippe, but the short, violent revolution of 1848 closed the King's reign, shattered the artist's plans, and saved the picture for Boston, where it now hangs.

Lincoln heard, in Healy's own words, how Webster, leaning on Healy's arm, visited Faneuil Hall later on to see the painting in its place. It occupied the whole wall back of the rostrum. Some friends were there to congratulate both the artist and the model, and it was a day of triumph for both of them.

**W**EBSTER, always dominating with his sparkling eyes and his carrying voice, pointed out the different portraits on the vast canvas, reminiscing over many of them, making humorous remarks about his own commanding representation, though undoubtedly pleased that this central figure should tie the picture into a living whole.

President Lincoln spoke highly of Boston, quoting his partner Herndon's enthusiasm for Boston women, superior, kind, the essence of the best in America; and Healy, thinking of his New England mother and grandmother and remembering the kindness of Boston women like Mrs. Otis, agreed heartily.

Hawthorne, Melville, Dana, the historian Bancroft, the Appletons, all of whom had sat to Healy, supplied him with anecdotes for Lincoln's keen in-



Details, above and at bottom left, from the Civil War panel by Leonard Oraske.





terest. When he mentioned his various portraits of Longfellow, Lincoln was reminded of Walt Whitman's "Leaves of Grass," which Healy had not yet read, and in which he was to find the sweep and breadth of understanding that often moved him in Lincoln's speeches.

At one time it had seemed that Healy would settle in England, like older American artists, West, Copley and, for a while, Gilbert Stuart. He painted many celebrities there, among them the Duke of Sussex, Queen Victoria's uncle—a man almost as tall as Lincoln, but portly, florid and romantic, who spoke of love more willingly than of politics and sang sentimental ditties to his wife, the diminutive Duchess of Inverness, accompanying himself on the guitar. Lord Palmerston sat to Healy, and General Fox, the son of Lady Holland. But France called him again, and then America drew the painter back.

CHICAGO was the scene of violent political strife when Healy arrived from abroad in 1857 to visit William B. Ogden in the new city. He saw big frame houses, wooden sidewalks, a busy, dirty river and a magnificent lake front that was partly hidden by hovels and the new railroads, of which the citizens were immensely proud. In the three years that followed, Chicago was a caldron of political passions; men shouting in the streets, and hotels gay with loud banners bearing the names of Stephen A. Douglas and Abraham Lincoln. It was then that Lincoln became Healy's hero.

The President found humor in the fact that Healy had painted the four principals of the Dred Scott decision, whom he suspected of framing the verdict by a secret arrangement: his opponent, Douglas, Franklin Pierce and James Buchanan, and Chief Justice Roger B. Taney of the

Supreme Court. The gentlemen of the Supreme Court gave Lincoln much trouble, but so did some members of his own Cabinet, Mr. Seward, for example, whose portrait Healy also painted.

AND so, as they talked or were silent together, Lincoln posing and Healy painting, there in the White House in the Winter of 1864, the past rose up in both men's minds, vivid and ineffaceable. Perhaps it was well that they could not read into the future.

For the artist many fruitful years lay ahead. He would continue as a sort of ambassador-at-large, carrying his message of art and culture to both sides of the Atlantic. He would paint portraits of Grant, Sherman, de Lesseps, Stanley, Thiers, Bismarck, Gambetta, Guizot, Pope Pius IX, Franz Liszt, Jenny Lind, Goodyear, Field, King Carol I and Queen Elizabeth (Carmen Sylva) of Rumania, and innumerable others, until, barely noticing his eighty-one years in June, 1894, he would let the paintbrush fall from his hand and quietly claim his well-earned rest.

But for the other—the great man he so admired—there was no such peaceful end in waiting. After the last sitting, Healy bade farewell to the President, deeply moved by the parting, and happy over the praise he received from Lincoln, his family and friends. Soon followed the news of the Northern triumph and of an indestructible Union, Lincoln's dream come true. And then the appalling cry of despair as, his work ended but not completed, Lincoln fell, victim of an assassin.

This last portrait of Lincoln became, in the artist's heart, a shrine. His great wish was that it might remain in the White House. That wish is to be fulfilled.



# A LINCOLN CONTROVERSY

THE article, "When Lincoln Posed," in THE NEW YORK TIMES Magazine of May 9, telling how George P. A. Healy painted the famous portrait of the Civil War President which will some day come to the nation through the will of the late Mrs. Robert Todd Lincoln, has stirred up something in the nature of a historical controversy.

There are those who say that while Lincoln sat to Healy for a sketch in the White House early in 1861 he did not pose a second time, toward the end of the war, as stated in the article, but that Healy made the portrait in question, or one closely like it, after Lincoln's death.

Investigation discloses a conflict of information about the portrait. Robert Todd Lincoln, son of the President, wrote, in 1908, in letters now preserved in New York by Harry MacNeill Bland, who has made a lifelong study of Lincoln portraiture, that the original portrait was painted in Chicago in 1866 or 1867. He wrote:

"Mr. Healy had, before the war, painted a portrait of my father without a beard, but I do not think he ever saw him afterward. He made a new portrait from such material as he had gathered, and from suggestions made by my father's friend, Mr. Leonard Swett, and myself." He added that Mr. Swett helped further by posing for the figure.

Healy made the portrait, said Robert Lincoln, to use as a study in painting his historical group, "The Peacemakers," depicting the conference of Lincoln, Grant, Sherman and Admiral Porter at City Point, below Richmond, near the close of the war. "The Peacemakers" hung for years in the Calumet Club in Chicago, and was destroyed by fire in 1892. Healy painted it in Rome.

THE subsequent history of the Lincoln portrait, as related by Robert Lincoln, is that in the Grant administration the portrait arrived in Washington, sent from Europe by Healy, who hoped that it would be purchased for the White House. President Grant voted, however, in favor of the Cogswell portrait of Lincoln. That left the Healy portrait on the market, and Robert Lincoln bought it.

Healy, while abroad, made a copy of the portrait for Elihu B. Washburne, United States Minister to France, and this copy is now in the Mellon collection. Another copy made by Healy is owned by the Chicago Historical Society. Toward the end of his life Healy returned to Chicago and presented a similar portrait to the Newberry Library of that city. It hangs there still, and because of a memorandum given by Healy at the time it is believed to be the original. Like two of the other Healy Lincolns, it shows Lincoln seated in a plain armchair. The chair in the Robert Lincoln portrait is carved.

Marie De Mare, author of THE TIMES article, is a granddaughter of Healy. She contends that, to the best of her belief, the portrait was finished by her grandfather in a second visit to Lincoln at the White House about three years after the first visit. A letter in her possession, written in 1927 by her aunt, Edith Healy Hill, puts the date of that visit as 1863 or 1864, which agrees with the tradition of the Healy family.

An affidavit made recently by another daughter of the painter, Kathleen M. Healy Besly, adds to the testimony. She writes:

"Ever since I can remember I heard my father tell about his friendship with Abraham Lincoln, and about the many sittings he had in the White House and also in his temporary studio in Washington, D. C. The President and the painter were both gifted with keen sense of humor, and both had many funny stories to tell. Each of these two men stimulated the other.

"I remember his telling me that while Lincoln sat to him in Washington for the portrait that served as a sketch for his large painting, 'The Peacemakers,' Lincoln came in laughing and said, 'Mr. Healy, I have just met a lady who asked me several pointed questions, which I answered to the best of my ability. She wound up the conversation by saying, 'Well, Mr. President, you can tell a good story, even if you are the homeliest man God ever made.'"

"My father replied, 'Mr. President, I will endeavor to give the sparkle that I see in your eyes; then posterity will never say that of you.'"

MRS. DE MARE'S own recollections include many talks with her grandfather concerning his conversations with Lincoln and his impressions of the man on the occasion of the second sittings. She recalls talks on the subject with her mother as well. Voluminous records of Healy's later days are in existence, but the papers covering the Lincoln period of the painter's life were lost when his house in Chicago was burnt.

Robert Lincoln believed that his portrait of his father was Healy's original. Art authorities generally accept the opinion of Rufus Rockwell Wilson, author of "Lincoln in Portraiture," that the Newberry Library's Lincoln was the first of the four Healy Lincolns here mentioned. Mrs. De Mare points out that Robert Lincoln, having perhaps been mistaken on that score, may have been in error in other respects; he may not have known, for example, of the possible existence of a portrait made earlier than 1866.





The following exchange of letters between Frederic N. Towers of Washington, one of the executors and trustees under the will of the late Mrs. Robert Todd Lincoln, and the President, was made public in connection with the delivery to the White House of the portrait of President Lincoln, painted by G. P. A. Healy.

Mr. Towers' letter to the President was as follows:

"December 28, 1938

"Honorable Franklin D. Roosevelt,  
White House,  
Washington, D. C.

"My dear Mr. President:

"The American Security and Trust Company, Norman B. Frost and the undersigned, Frederic N. Towers, all of Washington, D. C., are the executors and trustees under the Will of Mrs. Robert Todd (Mary Harlan) Lincoln, who died March 31, 1937, leaving a Last Will and Testament which contained the following provision:

"'FIRST: I give and bequeath unto my daughter, MARY LINCOLN ISHAM, for and during the term of her natural life the Healy portrait of President Lincoln; and, if she shall not survive me, or upon her death, I give and bequeath said portrait unto the Government of the United States of America, provided it be given an appropriate place in the White House in Washington.'

"I beg to inform you that Mary Lincoln Isham died on the twenty-first of November, 1938, and her life estate in the Healy portrait thus has been terminated; whereupon it becomes the duty, as well as the privilege, of Mrs. Lincoln's executors and trustees to tender the portrait to the Government of the United States.

"A good many years ago Mr. Robert Lincoln, in writing to a friend about this portrait, gave the following history of it, thus stating in writing his opinion (which I have often heard him express in words) that the Healy portrait was by far the best likeness of his father in existence:

'In the winter of 1864-5, General Grant was at City Point; Admiral Porter was in command of the Naval Flotilla on the James River, his own Flagship being generally not very far from Gen. Grant's headquarters; and after General Sherman had come northward from Savannah it was arranged that he should come by water to City Point to have a conference with Gen. Grant in reference to the final active campaign, and accordingly he came to City Point. My father came down from Washington on the Hudson River steamer called the 'River Queen', which was in the service of the Quartermaster's Department as a Dispatch boat. There was then a conference of these four in the main cabin of the boat. There was no artist present, and no photograph taken, so far as I have ever heard.

'A year or two afterwards (I cannot tell exactly when) Mr. Healy, being in Chicago, conceived the idea of making a large picture representing this meeting. When it was completed he called it 'The Peacemakers'; and he finally presented it to his old friend, Mr. E. B. McCagg of Chicago. I do not know when or where he made the studies for the portraits of General Grant, General Sherman or Admiral Porter, but the study for that of my father was made substantially in my presence. Mr. Healy had, before the war, painted a portrait of my father without a beard, but I do not think he ever saw him afterwards. He made a new portrait from such material as he had gathered. My father's old friend, Mr. Leonard Swett,



sat to him as a model for the figure, and I, of course, gave him all the help by way of suggestion, that I could. The result was an exceedingly good picture, all the figures being life size. I may say here that this large picture was later loaned by Mr. McCagg to the Calumet Club of Chicago, it being too large for his own house, and unfortunately it was destroyed at the burning of the club house in the spring of 1893.

'During the administration of Gen. Grant an appropriation of \$3,000 was made by Congress to be expended by the President for a portrait of my father for the President's House. Mr. Healy then being in Rome at once made a fine portrait, a replica of the portrait of my father in the large picture, and sent it to Washington to compete in the selection to be made under the appropriation.

'I wrote Gen. Babcock, telling him that I knew of this picture and knew just what it was, and that I was sure that it would not be at all probable that anything approaching it as a likeness or in value as a work of art, would be submitted for the President's selection, and I expressed my hope that it would be chosen.

'I received a reply from Gen. Babcock that the appropriation had been procured by an artist named Coggsell, who had painted a life size group of Gen. Grant and his family, and that the President felt bound to select a portrait of President Lincoln which had been made by Mr. Coggsell.

'This left Mr. Healy's picture stranded in Washington, and Mr. McCagg suggested to me that Mr. Healy would sell it to me for a moderate price. I was delighted to have this chance, and so the picture came into my possession. I have never seen a portrait of my father which is to be compared with it in any way.'

"The executor under the Will of Mrs. Isham is shipping the Healy portrait to us from New York City, and we are expecting it to arrive here some time shortly after the New Year. May we ask The President's instructions regarding the delivery of this valuable work of art to the Government of the United States?

"With great respect, believe me,

"Yours very truly,

//s// Frederic N. Towers"

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In replying the President wrote as follows to Mr. Towers:

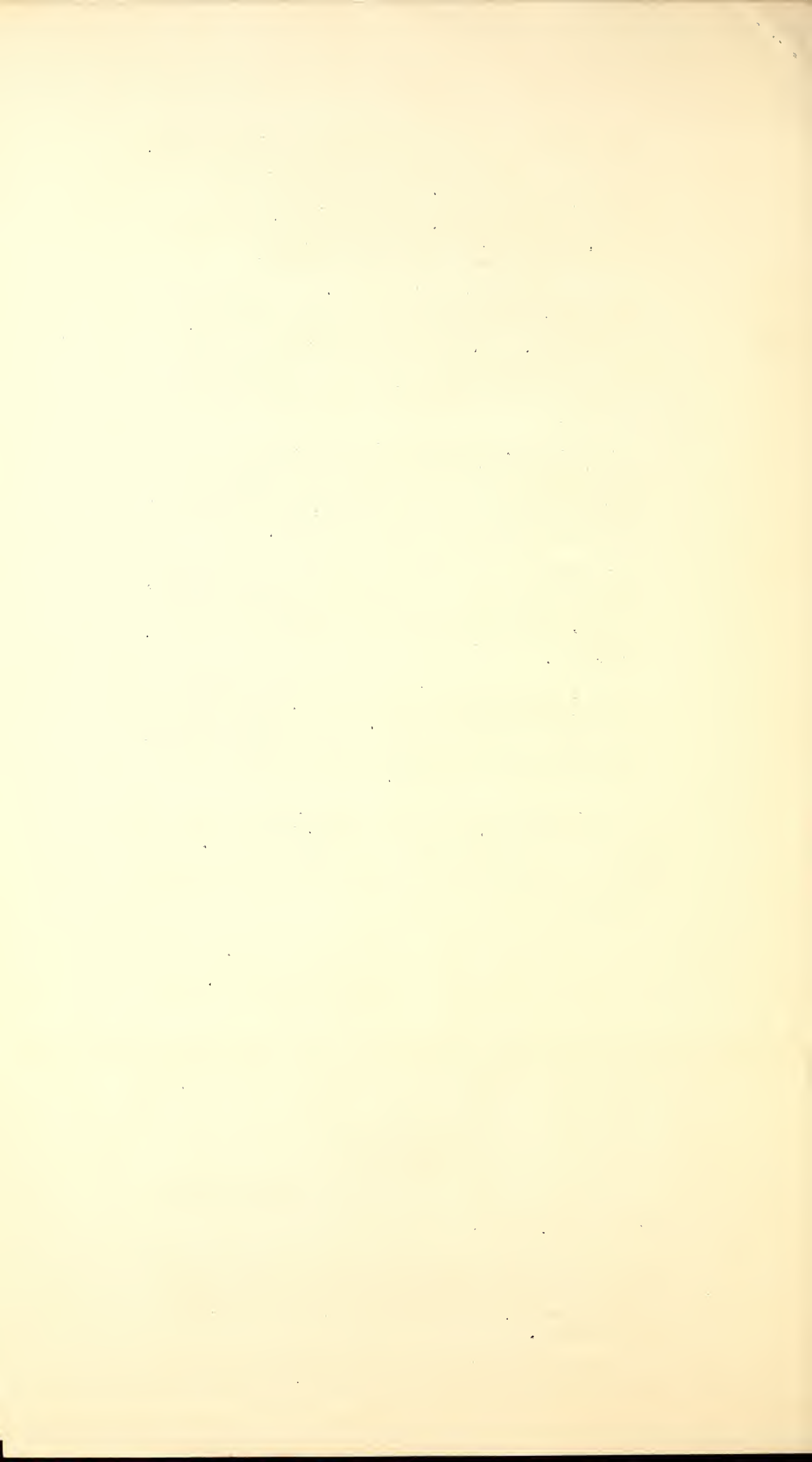
THE WHITE HOUSE  
Washington

"January 7, 1939

"My dear Mr. Towers:

"It will give me very great pleasure to receive for the White House the Healy Portrait of President Lincoln which was bequeathed to the Government of the United States under the will of Mrs. Mary Harlan Lincoln, widow of Mr. Robert Todd Lincoln.

"I have read with much interest in your letter of December twenty-eighth, last, the late Mr. Robert Todd



Lincoln's account of the circumstances under which the portrait was painted. Mr. Lincoln's opinion that the Healy portrait 'was by far the best likeness of his father in existence' enhances its value and interest and adds to my own satisfaction in accepting it, in trust, for the Nation.

"The portrait may be delivered to Captain Howard Ker, Corps of Engineers, U.S.A., in charge of buildings and grounds at the White House.

"Very sincerely yours,

//S// FRANKLIN D. ROOSEVELT

"Frederic N. Towers, Esquire,  
Hibbs Building,  
Washington, D. C."

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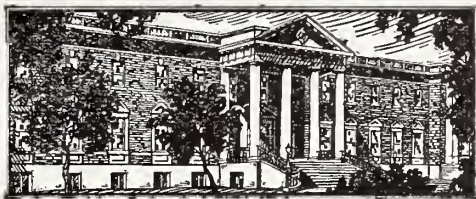
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Dear Dr. Warren:

Mr. Ralph C. Otis, who gave us the Healy painting of Abraham Lincoln, tells us that it had a place in the Calumet Club's first home at Michigan Avenue and 18th Street, which they occupied from April, 1878 to April, 1883 when their new home was opened at the corner of Michigan Avenue and 20th Street. The picture hung in the living room of this building.

When the club-house burned in 1893 the painting was saved and again placed on exhibit when they rebuilt. Mr. Otis purchased it when the club liquidated in 1914 and gave it to our Society in 1929.

This is all the information we have been able to obtain. Should we find any additional facts we shall be glad to let you know.

Sincerely yours,

*L. H. Shattuck*  
Director.  
a.k.

Dr. Louis A. Warren  
Lincoln National Life Insurance Company  
Fort Wayne, Indiana

LHS/r



April 10, 1939

Mr. L. H. Shattuck  
Chicago Historical Society  
North Avenue at Clark Street  
Chicago, Illinois

My dear Mr. Shattuck:

I completed my article upon the Healy portrait yesterday and was glad to get your letter this morning giving the exact date of Mr. Otis' gift to the Chicago Historical Society.

The Lincoln Lore carrying information on the Healy portrait will be published on April 24.

Please find enclosed a summary of Abraham Lincoln's New Salem years, which gives rather accurate dates of incidents which occurred in his life there.

It appears to me that you have a very wonderful plan of visualizing the life of Abraham Lincoln, and you may feel assured that we will be happy to do all we can to assist you in making the exhibit as near historically accurate as possible.

Very truly yours, -

LAW:EB  
Enc.

Director



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# LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor,  
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 524

FORT WAYNE, INDIANA

April 24, 1939

## HEALY'S PORTRAITS OF LINCOLN

The famous Healy portrait of Abraham Lincoln was bequeathed by Mary Harlan Lincoln, the widow of Robert Todd Lincoln, to her daughter, Mary Lincoln Isham. The bequest specified that after the death of Mrs. Isham the portrait was to become the property of the United States government contingent upon the government's arranging to have the picture hung in an appropriate place in the White House.

The death of Mrs. Isham caused the availability of the painting to be called to the attention of President Roosevelt who, on March 22, agreed to the requirement of the will, thereby allowing the government to acquire the valuable canvas. The Healy portrait which has now become the property of the nation has caused a renewed interest in the history of the painter and his famous work.

George Peter Alexander Healy was born in Boston on July 15, 1813. He studied art in Paris for several years. From 1855 to 1867 he lived in Chicago, later making his residence in Rome and still later in Paris. In twenty years he made nearly six hundred portraits, including those of the world's most distinguished personalities contemporary with his day. Healy was back in Chicago in 1892 and was still actively engaged in his art at eighty years of age. He passed away on June 24, 1894 in Chicago.

The story of the painting is not so easily told as the brief biographical sketch of the artist who made it, for there are, in reality, four Healy portraits of Abraham Lincoln. There is one point, however, on which most critics are agreed—the painting originated as a study of one of four characters who appeared in Healy's painting called "The Peacemakers". This historical group contained figures of Lincoln, Grant, Sherman, and Porter in conference at City Point. Thus the primary object in the original work was to create a Lincoln for this particular group.

"The Peacemakers" was created in Chicago about 1866 or 1867 according to Robert Lincoln who also stated that Leonard Swett, an old friend of Lincoln, posed for the portrait. A contributor to the *Indianapolis Journal* in 1879 in describing Swett said, "Mr. Swett, by the way, bears a very close resemblance to Lincoln in stature, in gesture, in face, in temperament, in genial qualities, and in the very texture of his mind."

When fire swept the building of the Calumet Club at Chicago in 1893, "The Peacemakers" painting was destroyed. A fine copy of the original but greatly reduced in size now hangs in one of the halls of the Chicago Historical Society building.

Just when Healy conceived the idea of making a separate study of the Lincoln in the group is not known, but, before he was through bringing out separate copies of his "Peacemakers" Lincoln, four of them were on display. Just which one was the earliest production seems impossible to determine. They will be designated in this discussion by the names of the public buildings with which they have been or will be most often associated: (1) The White House portrait, (2) The Chicago Historical Society portrait, (3) The Minnesota Capitol portrait, and (4) The Newberry Library portrait.

### 1. The White House Portrait

The White House copy, the most famous of the four studies, was done in Paris and was forwarded to America in 1869, during Grant's administration, for approval by the government. Another Abraham Lincoln portrait, one of

the nine studies of the Emancipator done by Cogswell, was given the preference over Healy's work by President Grant, however, and the Cogswell painting was hung in the White House. The rejection of the Healy portrait by the government placed the portrait on the market and it was purchased by Robert Lincoln.

The most noticeable difference between this painting and the original study in "The Peacemakers" is the ornate chair which has replaced the plain spindle armchair. There is also a somewhat different expression on Lincoln's face, and the hair arrangement is changed slightly, but the position of the body is identical with the group study. As it has already been observed, this painting since coming from the artist has been in possession of the Lincoln family continuously until its present acceptance by the United States government.

### 2. The Chicago Historical Society Portrait

Healy had a custom of making a duplicate of his famous studies, but just how these were made is not clear. Possibly some of these duplicates were the original studies and the finer and more important work followed. Not only was the Calumet Club fortunate in having Healy's historical portrait, "The Peacemakers", but it also had a painting of Lincoln similar to the one which Healy sold to Robert Lincoln. It escaped destruction at the Calumet fire and when the club liquidated in 1914 it was purchased by Mr. Ralph C. Otis who in 1931 presented it to the Chicago Historical Society. It is hung in a very appropriate place, and is the very center of interest in the Lincoln Hall.

### 3. The Minnesota State House Portrait

A brief biography of Healy was written by his daughter Mary (Madame Charles Bigot) in 1895. She states that Elihu B. Washburne was a close friend of her father, and that he conceived the idea of forming an historical art gallery. He acquired from Healy what appears to be an identical copy of the President's portrait used in "The Peacemakers" with the exception of a slight variation in the back of the plain chair in which Lincoln was seated.

Upon the death of E. B. Washburne, the Lincoln portrait was acquired by his brother, William Drew Washburne, who in turn left the portrait to his son, W. D. Washburne, Jr. When the estate of the latter was appraised it was observed that the Healy Lincoln was listed among the assets. It was discovered hanging in the Minnesota State House above the speaker's chair. It was placed there at the time W. D. Washburne, Jr. was serving in the house of representatives.

### 4. The Newberry Library Portrait

It was fortunate indeed for the Newberry Library of Chicago that Healy made more than one study of many of his famous paintings. In the Healy biography written by his daughter it is stated that "The artist kept a duplicate. These duplicates belong to the Newberry Library of Chicago" and further that "His admirable portrait of Lincoln is in the Newberry Library at Chicago." This copy is similar to the one made for Mr. Washburne, but it is not known for a certainty which of these two, if either, preceded the two in which Lincoln is seated in an ornate chair.

Alexander H. Wyant, the famous landscape artist, made at least one attempt at portrait painting. Shortly after Healy finished the remarkable study of Lincoln now in possession of the government, Wyant made a small 9 x 12 copy of it and for the past ten years this reproduction has occupied a place over the desk of the editor of Lincoln Lore.



72  
WELLS GOODYKOONTZ  
LANT R. SLAVEN  
FRED KOPP

*Goodykoontz & Slaven,  
Attorneys-at-Law,  
Williamson, West Virginia.*

May 29, 1939

Dr. Louis A. Warren, Editor  
Lincoln Lore  
Fort Wayne, Indiana

Dear Dr. Warren:

Relative to the White House portrait of Lincoln made by Healy, referred to in your issue of April 24: Having some information on this subject, I have thought to give it to you for whatever use you may desire. It may throw some further light on the subject.

Along about 1920, I delivered a Lincoln Birthday address at Harper's Ferry - on Bolivar Heights. By the courtesy of a fellow congressman, this address was published in the Congressional Record. Later I sent a reprint of the speech to Mr. Robert T. Lincoln, who then resided in Georgetown. Mr. Lincoln wrote me a very courteous letter of acknowledgment, and invited me to visit him.

Later, on a nice Sunday morning, Mrs. Goodykoontz and I drove over to his residence and spent a couple of hours with him and Mrs. Lincoln. We had heard that Mr. Lincoln was a recluse and did not care for mingling with people, but we found him extremely cordial. I tried to direct the conversation toward his renowned father, but he managed to evade comment along that line. He wanted to talk about New Orleans, having heard that Mrs. Goodykoontz was from that city, and then he spoke to me of John W. Davis of my own State, Mr. Davis having been, or maybe at that time was, Ambassador to Great Britain. He mentioned the fact that he was the last Minister from this country to England, the ambassadorship having been established immediately following his return to this country.

Just as we were leaving, I observed a portrait of





President Lincoln in the hallway. I referred to it in some way and Mr. Lincoln said, "I want to tell you about that portrait". He said that on a visit to the White House, President Grant had informed him that Congress had appropriated a certain sum of money for the purchase of a portrait of President Lincoln for the White House, and requested that Mr. Lincoln should undertake to procure a suitable portrait of the former President; that he thereupon bought from Mr. Healy the canvass above referred to; that upon informing the President as to what he had done, President Grant told him that he had discovered that the congressional appropriation was really made for the benefit of another artist; and, consequently, the Healy portrait was left on Mr. Lincoln's hands.

This portrait, as I remember, was of a size of probably 30x36 inches, and shows the President as resting his head in one hand and looking forward intently. The most beautiful feature of the face, as I recall, are the wonderful eyes - large, kindly eyes. Mr. Lincoln explained that a wealthy man in New York City had commissioned Healy to paint the four characters - Lincoln, Grant, Sherman and Porter - in conference on the boat at City Point. He said that Healy first painted the portraits of the four characters separately and then assembled them in a composite picture to include the deck of the vessel; that when the picture was completed, it was so large that the gentleman for whom it had been made had no wall space in his home sufficient to accommodate the canvas; that as a result, the canvas went to some club in Chicago and was destroyed by the great fire. On the wall near the portrait was an engraving or print, size about 6x8 inches under frame, showing the completed canvas. Mr. Robert Lincoln did not speak of this picture as The Peacemakers, but A Council of War. I remember his words distinctly. He said that Richmond had fallen and Lee's army was retreating, and that Lincoln and the others with him were laying plans to go in and smash Lee's army.

I thoroughly enjoy reading your articles.

With friendly greeting.

Yours truly,

*Wells Goodykoontz*

WELLS GOODYKOONTZ

WG:jh



WELLS GOODYKOONTZ  
LANT R. SLAVEN  
FRED KOPP

*Goodykoontz & Slaven,  
Attorneys at Law  
Williamson, West Virginia.*

June 1, 1939

Dr. Louis A. Warren, Editor  
Lincoln Lore  
Fort Wayne, Indiana

My dear Doctor:

In the last catalogue of Thomas F. Madigan, Inc., 2 East 54th Street, New York City, I find a reference to the Healy White House portrait of Lincoln, which reads as follows:

"SHERMAN, William T. Noted Union General. A.L.S. 1 p.,  
8vo. Washington, Jan. 17, 1 p.m. To Gen. U. S. Grant;  
With an Autograph Comment of 16 Lines by Grant on Back  
of the Letter. \$20.00

"A Most Interesting Association of Three Celebrated Names. Sherman writes that the artist, G. P. A. Healy, wishes to paint a picture of Lincoln, Grant, and Sherman on the steamer at City Point. Sherman writes: 'Healy of Chicago wants to paint your portrait, to make a picture of yourself, Mr. Lincoln & myself as we sat in the Steamer at City Point. Are you willing - What shall I answer Healy.' Grant replies: 'I have sat so often for portraits that I had determined not to sit again. The object Mr. Healy has is such however that I may change my mind in this case, but before giving a positive answer I will see when it will be convenient for him and me both. Answer that I will reply to his dispatch soon.'"

Yours very truly,

WELLS GOODYKOONTZ

WG/rsa





June 2, 1939

Mr. Wells Goodykoontz  
Goodykoontz & Slaven  
Williamson, W. Va.

My dear Mr. Goodykoontz:

Thank you indeed for your further information  
with reference to the Healy portrait.

I think it likely that Robert Lincoln must  
have been confused about the title of the painting,  
probably thinking that the title given to Rogers'  
painting contained Grant, Stanton  
and Lincoln. This was called "The Council of War."

Attached to this letter you will please find  
a little print of the Healy painting,

Very truly yours,

LAW:PW  
L.A. Warren.

Director

1947

1907-1908

1. The first part of the paper is devoted to the study of the properties of the function  $f(x)$  defined by the equation

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a message of condolence to the people of the State of California, who had recently suffered a great calamity in the form of a fire which had destroyed the city of San Francisco. The President expresses his sympathy for the sufferers and offers his prayers for their recovery.

*[Faint handwritten notes at the bottom of the page]*

1900

1300  
1400

# A LINCOLN CONTROVERSY

THE article, "When Lincoln Posed," in THE NEW YORK TIMES Magazine of May 9, telling how George P. A. Healy painted the famous portrait of the Civil War President which will some day come to the nation through the will of the late Mrs. Robert Todd Lincoln, has stirred up something in the nature of a historical controversy.

There are those who say that while Lincoln sat to Healy for a sketch in the White House early in 1861 he did not pose a second time, toward the end of the war, as stated in the article, but that Healy made the portrait in question, or one closely like it, after Lincoln's death.

Investigation discloses a conflict of information about the portrait. Robert Todd Lincoln, son of the President, wrote, in 1908, in letters now preserved in New York by Harry MacNeill Bland, who has made a lifelong study of Lincoln portraiture, that the original portrait was painted in Chicago in 1866 or 1867. He wrote:

"Mr. Healy had, before the war, painted a portrait of my father without a beard, but I do not think he ever saw him afterward. He made a new portrait from such material as he had gathered, and from suggestions made by my father's friend, Mr. Leonard Swett, and myself." He added that Mr. Swett helped further by posing for the figure.

Healy made the portrait, said Robert Lincoln, to use as a study in painting his historical group, "The Peacemakers," depicting the conference of Lincoln, Grant, Sherman and Admiral Porter at City Point, below Richmond, near the close of the war. "The Peacemakers" hung for years in the Calumet Club in Chicago, and was destroyed by fire in 1892. Healy painted it in Rome.

THE subsequent history of the Lincoln portrait, as related by Robert Lincoln, is that in the Grant administration the portrait arrived in Washington, sent from Europe by Healy, who hoped that it would be purchased for the White House. President Grant voted, however, in favor of the Cogswell portrait of Lincoln. That left the Healy portrait on the market, and Robert Lincoln bought it.

Healy, while abroad, made a

copy of the portrait for Elihu B. Washburne, United States Minister to France, and this copy is now in the Mellon collection. Another copy made by Healy is owned by the Chicago Historical Society. Toward the end of his life Healy returned to Chicago and presented a similar portrait to the Newberry Library of that city. It hangs there still, and because of a memorandum given by Healy at the time it is believed to be the original. Like two of the other Healy Lincolns, it shows Lincoln seated in a plain armchair. The chair in the Robert Lincoln portrait is carved.

Marie De Mare, author of THE TIMES article, is a granddaughter of Healy. She contends that, to the best of her belief, the portrait was finished by her grandfather in a second visit to Lincoln at the White House about three years after the first visit. A letter in her possession, written in 1927 by her aunt, Edith Healy Hill, puts the date of that visit as 1863 or 1864, which agrees with the tradition of the Healy family.

An affidavit made recently by another daughter of the painter, Kathleen M. Healy Besly, adds to the testimony. She writes:

"Ever since I can remember I heard my father tell about his friendship with Abraham Lincoln, and about the many sittings he had in the White House and also in his temporary studio in Washington, D. C. The President and the painter were both gifted with keen sense of humor, and both had many funny stories to tell. Each of these two men stimulated the other.

"I remember his telling me that while Lincoln sat to him in Washington for the portrait that served as a sketch for his large painting, 'The Peacemakers,' Lincoln came in laughing and said, 'Mr. Healy, I have just met a lady who asked me several pointed questions, which I answered to the best of my ability. She wound up the conversation by saying, 'Well, Mr. President, you can tell a good story, even if you are the homeliest man God ever made.'"

"My father replied, 'Mr. President, I will endeavor to give the sparkle that I see in your eyes; then posterity will never say that of you.'"

MRS. DE MARE'S own recollections include many talks with

her grandfather concerning his conversations with Lincoln and his impressions of the man on the occasion of the second sittings. She recalls talks on the subject with her mother as well. Voluminous records of Healy's later days are in existence, but the papers covering the Lincoln period of the painter's life were lost when his house in Chicago was burnt.

Robert Lincoln believed that his portrait of his father was Healy's original. Art authorities generally accept the opinion of Rufus Rockwell Wilson, author of "Lincoln in Portraiture," that the Newberry Library's Lincoln was the first of the four Healy Lincolns here mentioned. Mrs. De Mare points out that Robert Lincoln, having perhaps been mistaken on that score, may have been in error in other respects; he may not have known, for example, of the possible existence of a portrait made earlier than 1866.

*The New York Times Magazine, June 6, 1937.*

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8



# Healy Portrait Of Abraham Lincoln Is Called His Best Likeness

By J. Owen Grundy

What has long been described as the most accurate likeness of Lincoln now hangs in The White House. But for more than half a century the famous oil portrait by the artist, George P. A. Healy, remained in the possession of the Lincoln family. Many erroneous stories of its origin appeared in the press at the time Mrs. Robert Todd Lincoln passed away May 31, 1937, under the terms of whose will it was decreed that the portrait should eventually become the property of the nation.

The portrait first occupied a place of honor on the huge right hand wall, as one entered the spacious Georgian brick mansion of Mrs. Lincoln at 3014 N. N.W. St., Washington, D. C. A stone's throw away in a more modest home, lived her daughter, Mrs. Jessie Lincoln Randolph, who still survives—the closest living relative of The Great Emancipator.

20 years ago when she graciously presented to the writer the reproduction of this historic treasure, reproduced in this week's Villager, the granddaughter of Abraham Lincoln wrote: "I was puzzled to decide which photograph to send you and finally chose the one of the Healy portrait as it would be more interesting in that it has never, so far as I know, been published. It is now in my mother's possession and will eventually replace the one now in The White House."

With it came its history in the form of a letter from her father, the late Robert Todd Lincoln, the

President's son, who was General Grant's aide de camp, served as Secretary of War under President Garfield and as Ambassador to Great Britain. The letter was addressed to U. S. Senator W. D. Washburn, of Minnesota and tells its own story:

"I have your note of Dec. 22nd. It is curious, but it was not in my memory that your picture of my father is a duplicate, or substantially so, of the large one which I have, painted by Healy. I should have said that I knew of no duplicate of that picture. If you have a photograph of yours, I would be very glad if you will send it to me.

"The history of my picture is this: In the Winter of 1864-1865, General Grant was at City Point; Admiral Porter was in command of the Naval Flotilla on the James River, his own flagship being generally not very far from General Grant's headquarters; and after General Sherman had come northward from Savannah it was arranged to have a conference with General Grant in reference to the final active campaign, and accordingly he came to City Point.

"My father came down from Washington on the Hudson River steamer called the "River Queen," which was in the service of the Quartermaster's Dept. as a dispatch boat; and while at City Point, my father lived on the boat. There was then a conference of these four in the main cabin of the boat. There was no artist present, and no photograph taken, so far as I have ever heard.

"A year or two afterwards (I cannot tell, exactly when) Mr. Healy, being in Chicago, conceived the idea of making a large picture representing this meeting. When it was completed he called it "The Peacemakers"; and he finally presented it to his old friend, Mr. E. B. McCagg, of Chicago. I do not know when or where he made the studies for the portraits of General Grant, General Sherman, or Ad-

## Critic Is Forum Speaker

Continuing its second semester of free evening forums, the Cooper Union Division of Social Philosophy presents outstanding speakers in the three weekly lectures.

Tomorrow evening in the Living Arts series, J. B. Neuman, critic and director of the New Art Circle, will occupy the rostrum at 8:15 p.m. in Cooper Union Great Hall.

Thomas Cochran, professor of history at New York University, will outline highlights of history in the topic, "Planning in the American past," on Sunday's series, "Freedom and Planning," beginning at 2:15 on Feb. 16.

Yale University's philosophy professor, Brand Blanshard, will be the guest speaker on Tuesday's forum, choosing for his topic, "Idealism." Under the general title of "Philosopher's Houses," the Tuesday series are geared toward the presentation of various schools of philosophies with outstanding visiting professors.

miral Porter, but the study of my father was made substantially in my presence. Mr. Healy had, before the war, painted a portrait of my father without a beard, but I do not think he ever saw him afterwards. He made a new portrait from such material as he had gathered. My father's old friend, Mr. Leonard Sweet sat to him as a model for the figure, and I, of course, gave him all the help, by way of suggestion, that I could. The result was an exceedingly good picture, all the figures being life size. I may say here that this large picture was later loaned by Mr. McCagg to the Calumet Club of Chicago, it being too large for his own house, and unfortunately it was destroyed at the burning of the clubhouse in the Spring of 1893.

"During the administration of General Grant an appropriation of \$3,000 was made by Congress to be expended by the President for a portrait of my father for the President's House. Mr. Healy then being in Rome at once made a fine portrait, a replica of the portrait of my father in the large picture, and sent it to Washington to compete in the selection to be made under the appropriation.

"I wrote General Babcock, telling him that I knew of this picture and knew just what it was, and that I was sure it would not be at all probable that anything approaching it as a likeness, or in value as a work of art, would be submitted for the President's selection, and I expressed my hope that it would be chosen.

"I received a reply from General Babcock that the appropriation had been procured by an artist named Cogswell, who had painted a life size group of General Grant and his family. . . .

"This left Mr. Healy's picture stranded in Washington, and Mr. McCagg suggested to me that Mr.





# G. P. A. HEALY, ARTIST

The picture of Chicago which greeted G. P. A. Healy, one of the best known portrait painters of the last century, on his first visit to this city in 1855 is aptly described in his charming and intimate autobiography. Mr. Healy says, "In the autumn of 1855, I started for Chicago, leaving my family in Paris. Chicago was then in a somewhat rough stage. Like an overgrown youth whose legs and arms are too long for his clothes, and who scarcely knows how to dispose of his lank, awkward body, the city stretched along the lake shore and out on the prairie, unfinished, ragged, and somewhat uncouth as yet. The streets were abominably paved; the sidewalks raised high above the level of the streets were composed of rough planks, often out of repair, so that one had to pick one's way carefully for fear of accidents; big nails seemed placed there on purpose to catch in the women's dresses, and as in those days the hideous fashion of crinoline, or "hoops" as they were called, has just reached the Far West, many were the falls occasioned by these nails."

Mr. Healy was persuaded to visit Chicago by William B. Ogden, this city's first Mayor, who met the painter on a visit to Paris.

Visitors to the Society can see many of the portraits Healy painted during his busy years in Chicago. They are on display in the Portrait Gallery of the Chicago Historical Society. The likenesses of such persons as Reverend William D. Barry, founder of the Society, Martin Ryerson, Kate Newell Doggett, organizer of the Fortnightly, Walter L. Newberry, second President of the Society, William Blair, John Blatchford, Ezra B. McCagg and John Peter Altgeld, Governor of Illinois in 1892 are among the Healy portraits exhibited in the Gallery. One of the most interesting paintings is a self portrait of G. P. A. Healy. In Lincoln Hall is displayed the famous Abraham Lincoln portrait by Healy.

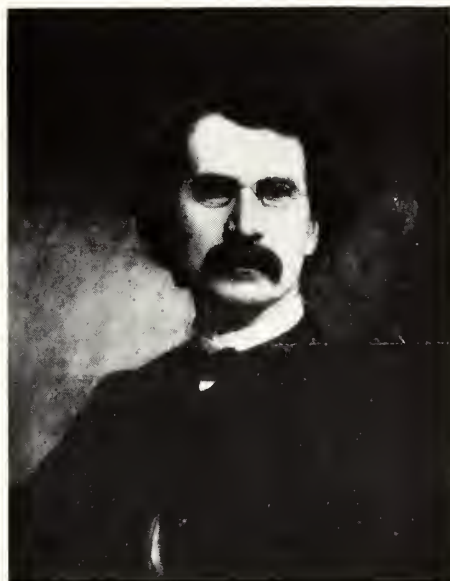
Healy was so pleased with his reception in Chicago that he sent for his family who joined him here in November of 1856 and settled in a tall frame house on Ontario Street. The Healy family remained in Chicago until 1866 when Mr. Healy realized it was imperative to leave the city. As long as he was here he knew he would inevitably do more work than his strength would permit.

He was a well established artist by that time but he still remembered his struggle for recognition in his profession. The first time Healy held a brush was when he was sixteen years old. In his reminiscences he says, "One day I was to meet a friend of mine at his house and we were then to go off together on some excursion. But as it began to rain violently, I found my friend and his two sisters amusing themselves with a paint box. They made drawings which they afterwards colored. One of the little girls, holding up her work where bright reds, greens and blues vied with each other exclaimed: 'You could not do as much, could you, George?'

"I guess I could," said I in true Yankee fashion; and nettled, I began to color one of the childish drawings on which the little girl obligingly wrote directions as to the tints I should use. When I had finished, my friends declared that I must have painted before. But I had not. I had shown at school much aptitude for map drawing, but that was the first time I had ever used a brush. After that, however, I would do nothing else. I determined to be a painter."

After Healy had settled the problem of what opposition of my family, as doubtless much of

his life work was to be, he declared that the first useful thing he did was to paint a portrait of the family butcher. And of that picture he says, "That ought to have softened the



FROM CHICAGO HISTORICAL SOCIETY COLLECTION

G. P. A. Healy Self Portrait

the beef and mutton the butcher had provided was still unpaid for."

With admonitions of "Poor George, he will never make the salt for his porridge" ringing in his head, Healy persisted. If necessary, he reasoned, he would eat his porridge without salt but he would be an artist.

The first picture he sold was a copy of Guido Reni's "Ecce Homo." A good-natured bookseller in Boston, Healy's home, consented to display the copy of "Ecce Homo" in his window. Healy never dreamed a purchaser could be found for his work but an appreciative Catholic priest offered the bookseller ten dollars; the painting was sold and Healy's career was launched for better or worse.

He rented a studio on Federal Street in Boston, furnished it with an easel, paint brushes and canvases and before the paint was dry on the sign "G. P. A. Healy, Artist," eighteen year old Healy sat inside his studio waiting impatiently for sitters.

Rent day arrived all too quickly and with no money in the Healy pocketbook to meet the obligation. The understanding landlord suggested that young George paint portraits of the landlord's son and son-in-law in payment for the rent. These paintings were exhibited and caused some favorable comment. At that same exhibition, Healy saw Sully's portrait of his wife. From that moment, Healy could not rest until he had painted a woman's portrait. A friend suggested he ask the leading Boston society woman, Mrs. Harrison Gray Otis, to sit. After several awkward interviews with Mrs. Otis who was very charming and agreeable to the timid artist, she consented to have her portrait painted and from that time "Little Healy" became known. But he realized he had a great deal to learn. His ambition was to go to France and study. Finally in 1834, he left for Europe. In a few months, he was enrolled in the atelier of Baron Gros in Paris. Travel to Italy, England and a walking tour through France and Switzerland

further served to broaden his horizon and perfect his artistic technique.

In England, Healy met Miss Louisa Phipps. His first glimpse of Miss Phipps was enough to fix his future destinies. In the summer of 1839, Healy was recalled to France and he asked Miss Phipps to accompany him as his wife. In Healy's description of his wedding he says, "I shall never forget the look of pity which the clergyman cast upon the bride. I fear he did not consider me a responsible sort of person. In those days a mustache was worn only by soldiers or Frenchmen. I, therefore, with my unshaven lip seemed to this respectable English clergyman a sort of Frenchman, which evidently was no recommendation; and my profession was not likely to make him less severe in his judgment. His glance said so plainly, 'Poor child!' that I felt quite nettled."

In 1840, General Cass who was then the United States Minister to France obtained sittings from King Louis Philippe of France for Healy.

It was Louis Philippe who commissioned the painter to make copies of the Stuart portrait of George Washington and also make portraits of a select group of outstanding American statesmen for exhibition in the Palace of Versailles. Mr. Healy painted General Andrew Jackson, Henry Clay, John Quincy Adams and Daniel Webster for the King of France.

The sitting from General Jackson was the most difficult to arrange. The General was fatally ill, worn out with fatigue and pain and he refused to sit for Healy until Mrs. Jackson, the wife of the General's adopted son, persuaded him.

After Healy left the Hermitage, Jackson's home, he went on to Ashland, the home of Henry Clay, Jackson's old rival.

Healy answered, "I have just come from his death bed and if General Jackson was not sincere, then I do not know the meaning of the word."

Mr. Clay regarded Healy keenly and then observed, "I see that you, like all who approached that man, were fascinated by him."

One of Healy's most interesting sitters was John Quincy Adams, "old man eloquent." Mr. Healy says in his reminiscences that frequently after a sitting he would make notes of Adams' conversations about famous personages the former President had known abroad and at home and his interest in the classics.

Among the men of letters who sat for Healy were John James Audubon, Nathaniel Hawthorne, Thackeray, and Henry Wadsworth Longfellow.

Letters written to Mr. Healy by Longfellow are in the Chicago Historical Society's collection of Healy manuscripts which were given to us by Mrs. Lysander Hill, a daughter of George Peter Alexander Healy. Among this group of documents are letters written by John Quincy Adams, President Chester A. Arthur and many by General William Tecumseh Sherman, Civil War General whose portrait Healy painted.

Portraits by Healy are exhibited all over the United States, from Faneuil Hall in Boston to the Corcoran Gallery in Washington. But perhaps the largest collection of Healy portraits under one roof is housed in the Chicago Historical Society. His works are historical documents as well as artistic achievements and in the collection exhibited by the Society are the likenesses of men and women from a generation of Chicagoans who first formed the destiny of this city.

News Bulletin - Chicago Historical Society - Nov. 1, 1940



## RESEARCH WORKER TRACKS DOWN REPUBLICAN PARTY

The answer to the question "When was the name 'Republican Party' first used in Chicago?" was found by George Kirk Ergang of Northwestern University Graduate School who has been doing special research work in our Library for Dr. Tracy Strey of Northwestern History Department.

Mr. Ergang used our files of Chicago newspapers to discover that in 1854 the name 'Republican' was ratified by a people's convention in Chicago. However, that designation of the party which opposed the Democrats was not generally used until 1856. Until that year, the Democrats regarded the Republicans as a Fusionist party composed of Free Soil Democrats, Anti-Nebraska Whigs and old line Whigs.

## MR. DOOLEY MYTH EXPLODED

The Library's files of the Chicago Evening Post were used extensively by Dr. Elmer Ellis from the University of Missouri who did some research work on Peter Finley Dunne, Chicago newspaperman and inventor of "Mr. Dooley."

Dr. Ellis has found that contrary to other opinions, Mr. Dooley was but a mythical character supposed to reside in the vicinity of the Bridgeport section of Chicago. Mr. Dunne's character became so real that many old timers in Bridgeport will gladly declare that they were the original from which Mr. Dunne patterned his Mr. Dooley. Fiery criticism of politicians was the substance of Mr. Dooley tirades which stirred up much comment around the turn of the century. Today's counterpart of Mr. Dooley are "John Q. Public" and "Oxie O'Rourke" featured in the Daily News.

The material which Dr. Ellis found in our files of newspapers will be used in a biography of Peter Finley Dunne which will be printed during the next year.

## MANUSCRIPTS OF THE MONTH

During each month, outstanding manuscripts with particular reference to birthdates of famous Americans or anniversaries of important events are exhibited in the "Manuscripts of the Month" cases in Lee Hall.

In March, a group of unusual Fort Dearborn documents were exhibited in recognition of the new Fort Dearborn Day, March 9. William Wells' description of the British capture of Mackinac and his fears for Chicago's fate were written in a letter dated August 3, 1812, just twelve days before the Fort Dearborn Massacre took place. Certificates signed by Nathan Heald and letters written by Henry Dearborn and Captain John Whistler were also displayed.

During February, in recognition of Washington's birthday, a Certificate of the Order of the Cincinnati issued to William Pratt and signed by George Washington and Washington's confirmation of the rights of hunting grounds to Kaskaskia Indians in Illinois dated May 7, 1793 were the two documents exhibited in "Manuscripts of the Month." A book showing Washington's bookplate and music books used at Mount Vernon were also included in the exhibit.

Important manuscript gifts of 1939 were exhibited during the month of January. They included Sterling Morton's Chicago Manuscripts of the 40's and 50's, a letter written by Adelina Patti in Paris, 1896 and letters of Susan B. Anthony, James G. Blaine and James A. Garfield.

## DONORS TO THE LIBRARY IN 1940

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Winnetka, Illinois  
Cunningham, Secor  
Diller, S. E.  
Dunn, Mrs. Emma E.  
Eagle Rock, California  
Edens, William G.  
Boca Raton, Florida  
Farmer, Mrs. L. L.  
Gehrmann, Felix  
Gill, Arthur C.  
Hansen, Frank W.  
High, George Henry  
Kennedy, A. M.  
Mason, Lewis F.  
Medinus, Mrs. Carl  
Morris, Henry C.  
Niemiec, Joseph  
Noelle, A. J.  
Palmer, Potter  
Parucka, John L.  
Pease, Professor Theodore C.  
Champaign, Illinois  
Pike, Charles B.  
Rumsey, Mr. and Mrs. Henry A.  
Schmidt, Mrs. Otto L.  
Schmidt, Richard E.  
Smith, Clayton F.  
Strzalkowski, Walter  
Stuart, William H.  
Sturgis, Charles I.  
Winnetka, Illinois  
Sullivan, J. V.  
Thorne, Mrs. James Ward  
Volp, John H.  
Blue Island, Illinois  
Walker, Judge Edwin A.  
Washburne, Mrs. George F.  
Glen Ellyn, Illinois  
Wayman, Charles A. G.  
Wherry, Barrett

## CHICAGO AUTHOR USES LIBRARY

On March 19, the Director of the Society received a letter from Louis Zara, outstanding Chicago author, thanking the Library for its help in making available to him rare documents, books and newspapers which he used to gather research material for his new book *This Land Is Ours*.

Mr. Zara's book was published on April 18, 1940 but he had started his research in the Chicago Historical Society Library in 1938. In Fanny Butcher's Chicago Tribune review of the novel, she says, "The whole panorama of early pioneer American history unfolds in these pages . . . the horrors of warfare with the Indians . . . the George Rogers Clark expedition, Mad Anthony Wayne's final conquest of the Indians, the march on Tippecanoe . . . the Fort Dearborn Massacre, all highlight this saga of early America and the men and women who made it their own against almost inconceivable odds . . . In this book a great country's birth pangs were suffered without complaint and in a certain defiant joy."

Mr. Zara is one of a long list of prominent modern authors who have used Library's facilities for research on novels, biographies, etc.

## OUTSTANDING LIBRARY GIFTS IN 1940

Program of the Warren Gamaliel Harding memorial concert at Ravinia, August 10, 1923.

Gift of Miss Charlotte Becker

Four programs for Concerts in Washington Park, 1892, 1898.

Gift of S. E. Diller

Two telegrams received by Julius Bauer of Chicago after the Chicago Fire: October 11, 1871 from W. Knabe and Company, Baltimore, October 13, 1871 from John R. Bauer, New York.

Gift of Felix Gehrmann

Tickets, Republican National Convention, Chicago, 1908—1920.

Gift of Henry C. Morris

Anti-slavery Reporter. A periodical, containing the address of the New York City Anti-slavery Society, October 1833.

Gift of A. J. Noelle

Collection of letters, tickets and invitations relating to the Board of Lady Managers of the World's Columbian Exposition, 1893.

Gift of Potter Palmer

Blanchard's map of Chicago and Environs 1867.

Gift of Mr. and Mrs. Henry A. Rumsey

Collection of books and pamphlets of the Civil war period.

Gift of Charles I. Sturgis

Invitation to a dinner given by the city of Saint Paul, in honor of Lieut. General U. S. Grant, at the International Hotel, on Saturday evening, August 26, 1865.

Gift of Adolph B. Babcock

Agreement between the trustees of St. James Protestant Episcopal Church, and John DeKoven assigning Mr. DeKoven Pew 115 in the church, January 15, 1876.

Gift of Cecil Barnes

Discharge from the American Army issued to John Black, Private, June 8, 1783. Signed by George Washington and his secretary, Jonathan Trumbull.

Gift of Estate of Albert A. Clemons

Yuba—Jeremiah Mikesell, Downeyville, North Yuba River, California, October 2nd, 1851 to John A. Guy, Chicago.

Gift of William G. Edens

Autograph note. Thomas B. Reed, New York, to William E. Mason, March 12, 1893.

Gift of Lewis F. Mason

## FACTS ABOUT CITY RIVALRY UNCOVERED

Few Chicagoans today realize that until 1870, Chicago was not the "Queen of the Midwest." St. Louis occupied that prominent position and did not relinquish her hold as the fastest growing city in this region until after the Chicago Fire of 1871.

According to facts uncovered by Wyatt W. Belcher, a researcher working in our Library under the direction of Professor Allan Nevins of Columbia University, the moneyed interests in the East considered that Chicago was a boom town until the optimistic spirit of Chicago's merchants and inhabitants following the devastating fire of 1871 convinced the world in general that Chicago's destiny was among the great cities in the United States.

"St. Louis' decline as the trading and manufacturing center started with the Civil War," Mr. Belcher stated. "She was too close to the conflict and relied too strongly on the South. Chicago was just far enough away from the front lines to be safe but still close enough to become an important center for distributing army supplies. This situation plus the large investments of Eastern capital in Chicago following the fire spelled St. Louis' doom as the 'Queen of the Midwest.' Chicago had usurped the crown and still wears it, if not always at the right angle."





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ANNAPOLIS, MARYLAND

Dr. Louis A. Warren  
Lincoln National Life Foundation  
Fort Wayne, Indiana.

13 Jan. 1947.

My dear Dr. Warren,

My attention was called recently to splendid painting of Lincoln in the Naval Academy Museum, titled "The Peacemaker", so that I copied the inscription in pencil and enclose same in this envelope. Curiously enough, I pulled out one of my bound copies of *Lincoln Lore* and happened to turn over to No. 524 of April 24, 1939 which gives rather a full description of Healy's "Peacemaker". So that I was a little puzzled about this beautiful portrait which has been loaned to the Naval Museum.

Through the courtesy of Captain Edward J. Long, U.S.N.R. Public Relations Officer and Asst. Curator to Captain Harry Baldridge, U.S.N. of the Museum, I obtained a photostad of a letter from Lincoln to Secretary Navy

I am sure that Capt. Long would appreciate a contribution to Lincoln Lane.

(3)

Eric Miller immediately after the monster - membrane  
battle. It seems that Miller killed as many well meaning  
civilians as all Americans put over the course of the  
battle and was all for having horses take the  
monster right at the Brigstock River and clean out  
the bridge every year. Miller explained to Lincoln  
that taking the monster up into shallow water might  
easily gain for him in swimming down and so  
outrage him to breaking and capture by the Confederates  
- hence the method better known later to the Secretary,  
which first saw down the monster. The capture  
dog of the monster is in the house museum.  
Thank it upon might it not have a copy of this letter  
at the Foundation, which is clearly shown the column,  
even judgment of Lincoln later the he was not involved  
in these tactics.  
to have done a man less of things to the house  
museum, but of my father, because I'm message  
of the Spanish War and because because, and of my  
own, in sending the book 4 \* long that please  
Admiral W. Jones in Lincoln after the first house war.  
Nothing upon every success in new year.  
Thompson, Captain, U.S.N. Ret.

## **White House Buys Famed Lincoln Painting**

WASHINGTON — (U.P.) — The White House announced today the acquisition for \$10,000 of a famed Civil war painting of Abraham Lincoln and three of his top commanders conferring during the closing days of that war.

The portrait, done in 1868 by George P. A. Healy, was hung in Pres. Truman's office.

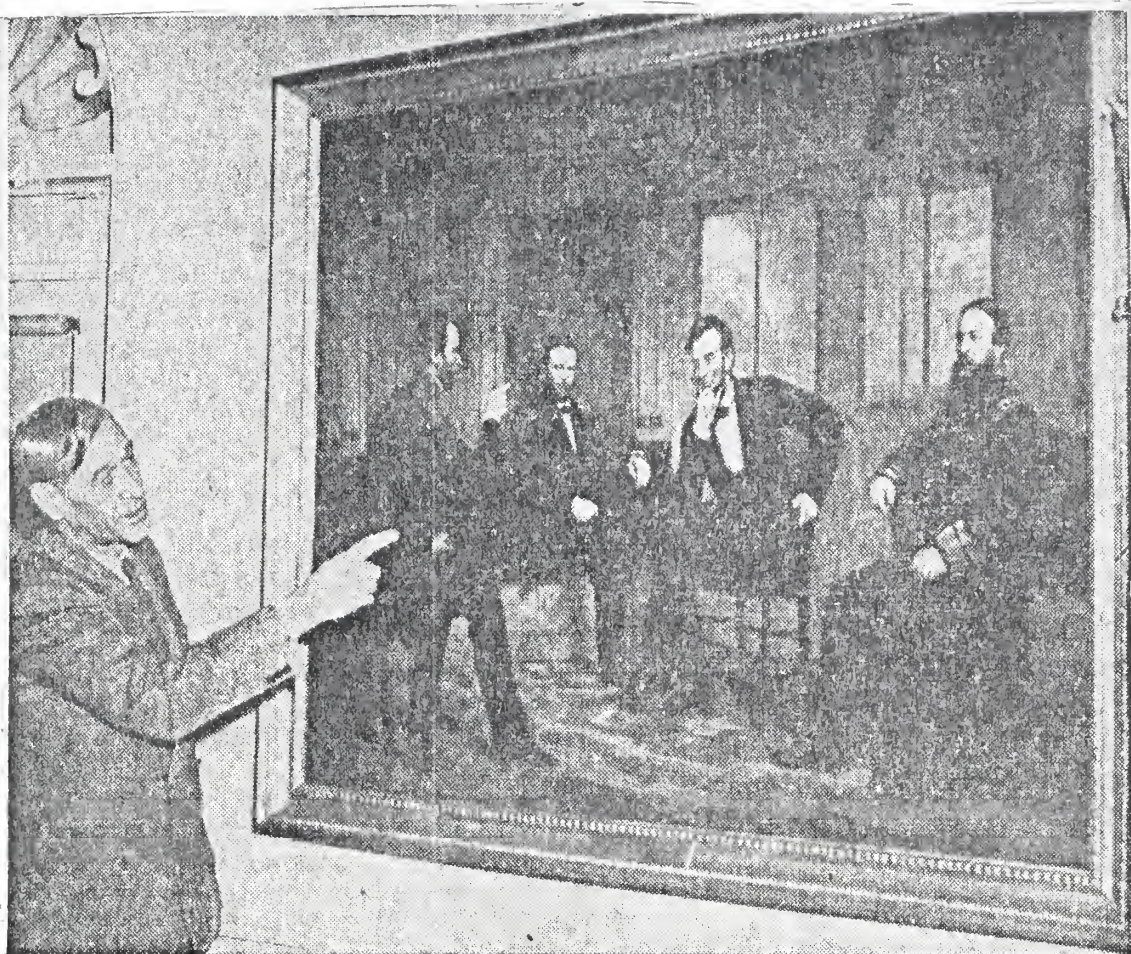
Entitled "The Peacemakers," it was acquired from a private owner through a New York art dealer and paid for out of White House maintenance funds.

THE WISCONSIN STATE JOURNAL

Wednesday, February 12, 1947







Charles G. Ross, Presidential secretary, pointing to the painting, "The Peacemakers," which was hung in the White House yesterday. The painting was made in 1868 by G. P. A. Healy. It shows President Lincoln, General Ulysses S. Grant, General William Secumseh Sherman and Admiral David Porter at meeting aboard the steamship River Queen in 1865

Associated Press wirephoto

N Y Herald Tribune 2-13-1947





Mr. F. V. McNair  
221 King George St.  
Annapolis, Maryland

March 25, 1947

My dear Mr. McNair:

I regret that my absence from the office on a long speaking itinerary has delayed a reply to your letter of January 13. We are indeed pleased to have the photostat of the very interesting letter which Lincoln wrote to Welles and also the other enclosures.

The only approach one may make I think to the Healey portrait at the Naval Academy Museum is the acknowledgment that there were several of these paintings made which were not unusual when a popular study was created by an artist.

Possibly if the identity of the person making the loan could be established it might be traced back to its original owner. I do not find that our files contain any further information about the Peacemakers than appears in the copy of Lincoln Lore which you had before you at the time you wrote.

We are pleased indeed to place the name of Captain Long on our mailing list for Lincoln Lore and will send such back numbers as may be available.

✓ m.m. 6.3/25/47

With kindest personal regards, I am

Very truly yours,

L.A. Warren:WM

Director  
The Lincoln National Life Foundation

Dear Sir,

Yours faithfully,  
J. H. [Name]

10 [Address]

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,  
Your obedient servant,  
J. H. [Name]

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,  
Your obedient servant,  
J. H. [Name]

Yours faithfully,  
J. H. [Name]

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.



March 26, 1947

Capt. Edward J. Long, U.S.N.R.  
Naval Academy Museum  
Annapolis, Maryland

Dear Capt. Long:

Upon the request of Capt. F. V. McNair we have placed your name on our Lincoln Lore mailing list and are enclosing several back issues of the publication which we trust you will enjoy reading.

Very truly yours,

mm  
encl.

Secretary to Dr. Warren

Book

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Picture Section

# Chicago Sunday Tribune

July 6, 1952





London

February 21st 1872

My dear Sir

I have the pleasure to inform you that your letter of the 19th inst. has been received.

I am, Sir, very respectfully,

Yours faithfully,  
J. B. [Signature]

Enclosed find

Very truly yours,

[Signature]





Courtesy Chicago Historical society; Tribune color photo by Godfrey Lundberg.

**ABRAHAM LINCOLN by G. P. A. HEALY**

In Today's Graphic Magazine: "A STORY OF FRIENDSHIP . . . LINCOLN AND THE TRIBUNE"



Courtesy Chicago Historical society: Tribune color photo by Godfrey Lundberg.

## **ABRAHAM LINCOLN by G. P. A. HEALY**

**In Today's Graphic Magazine: "A STORY OF FRIENDSHIP . . . LINCOLN AND THE TRIBUNE"**

P O Box 53  
Locust Valley N Y  
March 14 1953

Dr Louis A Warren, President,  
Lincoln Life Foundation,  
Fort Wayne, Indiana.

Dear Dr Warren:

Arrangements have recently been made for me to assist Madame Marie De Mare in the organization and editing of her biography of her grandfather, the late George P.A. Healy, the noted American painter.

Mr Healy painted at least two portraits of President Lincoln from life, the first in Springfield in November 1860 and the second in Washington in May 1861. He painted a third portrait whether from life, is uncertain.

This third portrait which shows President Lincoln seated with his elbow on his knee and his hand on his chin was painted first as an individual portrait, later being incorporated in the group picture entitled "The Peacemakers" which showed Lincoln, Grant, Sherman and Admiral Porter in conference of the steamer "River Queen" in March 1865

Healy's family maintain that this third Lincoln portrait was painted from life at sittings in the late summer or fall of 1864, in Washington. Healy himself, in his "Reminiscences" says he painted the portrait in Springfield, Ill. Healy was then living in Chicago. Healy is obviously in error in stating that Lincoln sat for him in Springfield in 1864 as it is my understanding that Lincoln did not return to Springfield after he left there for his first inauguration in February 1861. The family tradition may also be in error. Some of the remarks they attribute to Lincoln at this alleged 1864 sitting are also attributed to him as having been made at the time of the sittings in November 1860 and in May 1861.

Have you any information as to whether or not Lincoln sat for Healy in Washington in 1864. Robert T. Lincoln wrote the Editor of The Century in 1908 that this third portrait was made "from photographs and suggestions made by my father's friend, ~~and~~ Mr Leonard Swett, and myself. Indeed Mr Swett acted as the model for the figure." So far as I can ascertain, Healy made an original and three replicas of this portrait painting of Lincoln. Robert T. Lincoln's painting now hangs in The White House; another is in The Newberry Library; another in the Chicago Historical Society; the fourth originally hung in the House Chamber of the Minnesota State Capitol, apparently on loan from its owner, William D. Washburn, Jr. Apparently after his death it was sent to the Ehrich Gallery in New York City and by them sold to Mellon Collection in the National Gallery of Art in Washington. Mr Healy may have gone to Springfield from Chicago and made sketches if not the completed portrait from photographs, his own recollections and suggestions from others who knew Lincoln. The preponderance of evidence, however, except for the family tradition, is to the effect that Lincoln made the portrait, 1866-68. This portrait was subsequently incorporated in "The Peacemakers," the original large painting of which was destroyed in a fire which burned the Calumet Club in 1892.







#2.

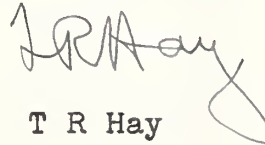
In this connection I understand that there was published in the April 24, 1939 issue of Lincoln Lore an article entitled "Healy Portraits of Lincoln." Have you any extra copy of this copy that you could send me?

I would appreciate any comments or suggestions you may make in regard to this third Lincoln portrait by Healy. The portrait is shown in The Century of February 1909, page 501.

According to General Sherman (in a letter to I N Arnold, Nov. 28, 1872) Healy painted "ten smaller copies - about 18 x 24 inches" of "The Peacemakers," in addition to the original large canvas mentioned above as having been burned in the Calumet Club. What was the exact date of this fire and the cause of it?

Anything that can write in re the above inquiries will be much appreciated.

Sincerely Yours

  
T R Hay



March 20, 1953

Mr. T. R. Ray  
P. O. Box 53  
Locust Valley, New York

My dear Mr. Ray:

I am pleased indeed to learn that you are to assist in editing the biography of George P. A. Healy and I am attaching to this letter such information as we have here that would seem to be of value to you, also the copy of Lincoln Lore number 524 which assembled such information as we had about Lincoln's Healy portrait at the time the bulletin was published.

If there are any specific questions which you would like to present after reading over the material we are forwarding we will be happy to do what we can toward answering them.

You need not return any of the items which we are forwarding.

Very truly yours,

LAW:PE

Director



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ABRAHAM LINCOLN BY GEORGE P. A. HEALY  
"IN THE COLLECTION OF THE CORCORAN GALLERY OF ART"  
PHOTO BY VICTOR AMATO

## *"Healy's Lincoln No. 1"*

by

Katharine McCook Knox

On November 6th, 1860 Abraham Lincoln, at the age of fifty-one was elected the 16th President of the United States. He received the returns in Springfield, Illinois. On November 10th, Thomas Barbour Bryan, real estater and patron of art, living in Chicago penned the following letter:

Bryan Hall, Chicago, Ills.  
Nov. 10th 1860

"Hon. Abraham Lincoln,  
Dr, Sir,

This will be handed to you by Geo. P. A. Healy esq. the eminent Artist, whom Congress has commissioned to paint a series of Presidential portraits to grace the White House, which although I am a Virginian, I am *heartily* glad you are so soon to occupy. From the accompanying circular you will observe that I have purchased Mr. Healy's private gallery, embracing the portraits of all the Presidents, & of many other eminent American Statesmen. — As Mr. Healy is now en route to the South, I have com-

missioned him to stop at Springfield, & solicit of you the kindness to give him two or three sittings, that he may add to my National Gallery, the portrait of the President Elect.

Commending Mr. Healy to your kind consideration, I am, Dear Sir,

Yours with great respect,  
Tho. B. Bryan"

Lincoln and Healy, who was the younger by five years, were immediately congenial and the portrait was commenced as soon as Healy presented the letter. It was finished in three agreeable sittings. On November 15th. Mrs. Lincoln came to the large barn-like room in the State House, which had been set aside for artists and photographers, and expressed herself as being enthusiastic about the likeness. She was tastefully dressed on this occasion, was animated in conversation with Mr. Healy and other visitors and was accompanied by two of her sons. On November 16th. Healy left Springfield for

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Chicago, he carried the portrait with him and the New York Herald of November 17th, 1860 states: "Mr. Healy left here (Springfield) yesterday, having completed a fine portrait of the President elect." Also, on the same date, November 17th., the Chicago Daily Tribune supplies this news item "THE PRESIDENT ELECT — Healy's portrait of Abraham Lincoln is on exhibition at his studio, No. 133 Lake Street. It is the best that has been taken of our next President." In a day or two the portrait left the Lake Street address and was hung in Bryan Hall where T. B. Bryan supervised its hanging with great care. By the 20th. Lincoln was in Chicago and received on the 22nd. an invitation from Bryan worded in this manner "Thos. B. Bryan invites the President Elect to visit Bryan Hall to view the Gallery of Presidential portraits, also inviting the Vice-President Elect and Mrs. Lincoln. Light is best before three o'clock." Lincoln had looked forward to accepting, but was unable to do so and wrote in pencil on the back of the invitation "I now fear I can not find leisure to avail myself of Mr. Bryan's kindness. A. Lincoln." He did find time, however, to go to the barber. A lady, Mrs. Sam Cowell wrote in her Dairy this bit of gossip which clinches the date of the beginning of Lincoln's facial coverage! Sometime between November 20th and 25th., Lincoln started growing whiskers — "Sam met him at the Barber's, and told me about his plain weather-beaten appearance. He desired the barber not to shave his whiskers, but 'give them a chance to grow'."

Presumably during the War Years 1861-1865 Mr. Bryan kept his Collection intact. He went to Europe afterwards and still later moved to Washington, D. C. In 1879 the Washington philanthropist and art collector William W. Corcoran purchased from Mr. Bryan, his paintings. Many of them were delivered in wheelbarrows rolled through the downtown streets from a storage room to The Corcoran Gallery of Art which was located on the northeast corner of Pennsylvania Avenue and 17th Street. This building still stands, profusely ornamented. A carved stone profile of Mr. Corcoran and his intertwined initials decorate the facade near the roof. It is a handsome structure and for many years has been the home of the Court of Claims. But in April of '79 it was very much a picture gallery and the Curator, William MacLeod, was a busy man.

On the 24th of the month he notes in his Journal "Mr. Corcoran called early to say that the portraits of the Presidents and others by Healy — owned by Mr. Bryan, would be sent to the Gallery today," and two days later he has this to say about the Lincoln portrait: "This portrait was painted expressly for Mr. Bryan immediately after Lincoln's election. Unlike other portraits it is without beard or whiskers. Soon after his election Lincoln received a letter from a lady telling him his face would be improved by beard and whiskers, which he at once allowed to grow and when he came to his inauguration he had plenty of both." (Mr. MacLeod is possibly referring to eleven year old Grace Bedell, whose famous letter to Lincoln on the subject of whiskers was written in October, 1860 *before* not *after* he was elected.) On May 3rd. 1879 Mr. Corcoran wrote to Mr. Healy who was then in Paris"— I have recently purchased of our friend Judge Bryan, for the Art Gallery your collection of portraits of the Presidents — Can you tell me anything of interest . . .?"

For a span or so of years Healy's portraits both of men and women had a vogue, — they were fashionable, — but in 1897 when the present Corcoran Gallery of Art was built and occupied, his works as a whole appeared no longer to interest the museum minded. For that reason and for the reason of limited space in which to hang such large canvases most of his paintings were stored. In March of 1926, however, the carefully put away portraits were loaned to schools in the District of Columbia, each likeness going to the school bearing its name. Abraham Lincoln, of course, went to the Abraham Lincoln School (known as the Lincoln School) which had been erected in 1871 at 2nd and C Streets, S.E., for colored girls and boys. The principal, Mrs. Gray, received the picture. From the very beginning she loved it and admonished her charges to care for it always, as it was precious indeed. The older boys noticed that President Lincoln was clean shaven and asked her the reason, as they had never before seen him represented without a beard. The teachers who succeeded her continued to carry out her precepts. The cycle of Gallery taste for authentic historical portraits began to turn and Healy's work was again back in style! A van was sent to gather up the Presidential portraits from all over the city. The children at the Lincoln School disliked the

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empty space on the wall as they genuinely missed the painting which many of them had saluted each day. The Coronet Apartment now stands where stood the School, of which no trace remains except an old photograph or two and some brief accounts.

Twice has "Healy's Lincoln No. 1" been cleaned since it has been in the Corcoran, in 1943, by Louis J. Kolmer and in 1953 by Russell J. Quandt. It has been reproduced

in Time Magazine and other publications and has been mentioned in books and articles. It has recently been on exhibition in Texas in the Dallas Museum of Art. Color post cards and color prints of it are available.

It is steadily coming into its own, to the writer, at least, as one of the most inspiring portraits in the United States of America.



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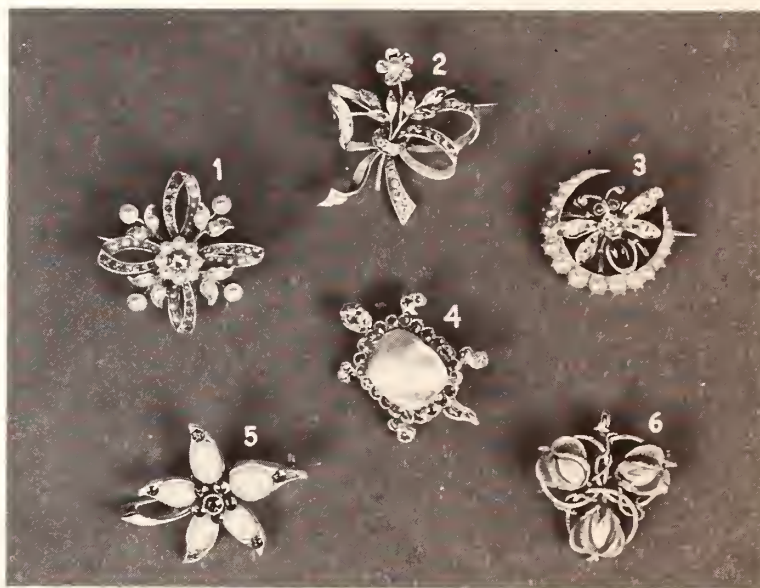
THE THRIFT SHOP WASHINGTON ANTIQUE SHOW

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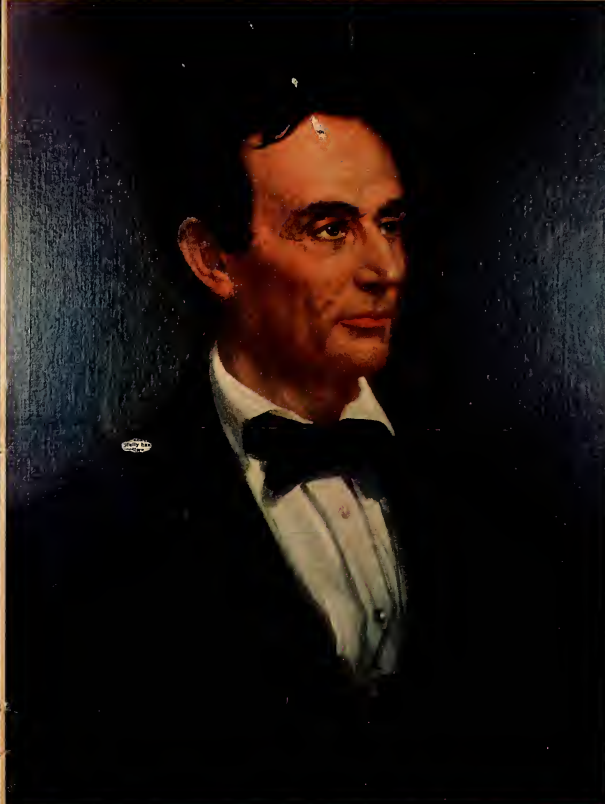
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*Country*  
**MAGAZINE**

FEBRUARY 12, 1956



ABRAHAM LINCOLN as he looked before Presidency furrowed deep lines of care into his face. This painting by G. P. A. Healy hangs in Corcoran gallery, Washington, D. C. Lincoln stories and other pictures inside.



the past and is plunged into a strange love affair. "One of the finest novels of the year!"—*Boston Post*. Now a hit movie.

**Tribune MAGAZINE**



Post-Gazette  
Pittsburgh, Pennsylvania  
February 12, 1958



A painting of Abraham Lincoln by George P. A. Healy.





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# LINN'S WEEKLY STAMP NEWS

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YEAR  
SINGLE COPY 10c

VOL. XXXI NO. 39

SIDNEY, OHIO, DECEMBER 1, 1958

Whole Number 1569

## All Lincoln Designs Released

### Reader Clarifies John Jay Activities

Certain of the statements in the official Post Office Department news release which was included in the November 10 account of the coming John Jay 15c regular stamp should be clarified, according to Peter F. Gonzalez, of San Diego, Calif.

Quoting from an authoritative source, he states that the terms of the treaty Jay effected were to "settle the boundary between the U. S. and Canada, pre-Revolutionary debts, owed to British citizens by Americans, and damages due Americans whose ships were seized by the British during the war with France," and to "withdraw (English) soldiers from all frontier posts on U. S. soil."

Jay, continued Mr. Gonzalez, had nothing to do about the Mississippi. This was then in the hands of Spain, which imposed unjust taxes on our pioneers in that region. Thomas Pinckney was sent to Spain to settle this problem. He obtained a treaty which provided, among other conditions, that Spain allow the U. S. free navigation of the Mississippi River.

### Club Proposed For Alaska Specialists

A group of collectors in the St. Paul, Minn. area has proposed the formation of a club devoted to the study of Alaskan philately in all its phases, according to William A. Rolke, 2256 German St., St. Paul 10, Minn.

The primary concern will be the gathering and disseminating of data on the Alaskan postal systems of the past and present. A mimeographed news bulletin is planned at



AN UNUSUAL TREATMENT OF A WELL-KNOWN STATUE served as the basis for the design of the fourth and last of the Lincoln Sesquicentennial set of stamps. Scheduled for release in Washington May 30, the design was based on a line and pastel drawing by Fritz Busse of the head of the Daniel Chester French statue of Lincoln in the Lincoln Memorial, Washington, D. C.

### Montreal Stamp Collector Puts "For Sale" Ad In Classified; Results More Than Philatelic

E. L. LaMountain

Linn's of last April 21 carried a small "For Sale" classified ad offering "1000 World \$2.50 Argentina 35c" and other Latin American lots of similar quality and price, followed by my name and address. I few days after that issue appeared I was amazed to discover what a Topeka, Kans. stamp collector had "read into" that simple bit of copy.

But a little background before going on—I am just a couple of years over the three-score mark, veteran of World War I, and for 24 years have operated as a manufacturers' agent in the lighting and equipment field. My stamp interest dates from "way back, but has always been modest.

Last fall I came across a lot of the old accumulations and de-

### August "Debates", Remaining Trio Represent Four Forms Of Art; New FD Location For 1c

Designs for the three Lincoln Sesquicentennial stamps announced for issuance during 1959 have been released by Postmaster General Arthur E. Summerfield. They, with the 4c Lincoln-Douglas Debates commemorative issued August 27, complete the series of four stamps marking the 150th anniversary of the birth of President Abraham Lincoln.

This series will be unusual in that each of the four adhesives will represent a distinct form of artistic expression—specifically, an old print, an oil painting, a sculptured head, and a line and pastel drawing.

The PMG also announced there has been a change in first day city in the case of the 1c denomination. It has been determined that the first day ceremony, will be held at Hodgenville, Ky., nearest post office to Lincoln's birthplace. In this case, collectors are cautioned that requests for first day covers must be based on the 4c first-class rate (or 3c for postal cards).

Requests already sent to Frankfort, Ky., by collectors will be turned over to the postmaster at Hodgenville, while orders with provisions for only one or two 1c stamps will be returned to the senders.

meet the needs of philatelists who will use it in combination with present stocks of 3c commemoratives to meet the new 1c first-class letter rate, or with the forthcoming 3c Lincoln Sesquicentennial commem.

This 3c Lincoln item will be placed on sale February 27 in New York City, the site of Lincoln's historically important speech delivered at The Cooper Union. In actuality this will be a dual commemorative, also noting the centennial of the founding of The Cooper Union.

The 3c value, likewise arranged vertically, will feature a sculptured head of Lincoln by Gutzon Borglum, done in marble in 1906, and now in the rotunda of the Capitol in Washington, D. C. The actual view used was based on a photograph taken by Jack Kears, photographer of the Post Office Department.

On May 30 the second 4c Lincoln Sesquicentennial stamp will be first placed on sale in Washington, D. C. This one will be arranged horizontally and will feature a portion of the famed statue by Daniel Chester French





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cumstances develop.  
All interested collectors are invited to send stamped, addressed envelopes to Mr. Rolke at the above address for a detailed explanation of the project. He will also submit a questionnaire designed to determine the interests of prospective members.

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please give name of your uncle and your cousin on your father's side of the family. (More followed).

"Eagerly awaiting your reply."

"Sincerely yours,  
(Signed) Pearl C. Stallard"

That Pearl was startled only begins to describe how I felt. To explain, I must go back many years, 54 to be exact, when I was but eight years old and my mother and father decided to separate. We were then living in Rochester, N.Y. It was agreed that I would go with mother to Montreal where her people lived. Some time afterwards there

(Continued on page 14)

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# **UNITED STATES POSTAGE**

The 1c Lincoln Sesquicentennial commemorative will be arranged vertically, and will feature the famous "Beardless Lincoln" portrait by George Peter Alexander Healy. It was painted from life in 1860 in Springfield, Ill. shortly after Lincoln's election to the presidency.  
It is expected this stamp will

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31 different years seals for 50c; blocks \$2.25  
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923 3c Steamship ----- 1.75  
924 3c Telegraph ----- 1.25  
925 3c Corregidor ----- 2.00  
926 3c Movies ----- 1.50  
1047 \$5 Hamilton ----- 30.00  
C49 6c Air Force ----- 1.25

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matter was taken from a line and pasted drawing by Fritz Busse, as published in a new book, "Washington—City on the Potomac". These three new Lincoln Sesquicentennial commemoratives will each measure 0.84 by 1.44 inches, arranged either vertically or horizontally, as indicated. Each will include a facsimile of the signature "A. Lincoln", "United States Postage" and the value. Printing will be by the rotary press, electric-eye perforated in sheets of 50 subjects.  
(Continued on page 17)

# **SWITZERLAND! SCHWEIZ!**

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## Lincoln Painting Is Shifted To Kennedy Room

WASHINGTON (UPI) — A painting of Abraham Lincoln and other Civil War "peacemakers" has been moved after almost 20 years from the White House lobby to the private reception room of President Kennedy.

The work, by American portraitist George P. A. Healy, shows Lincoln aboard a vessel called *The River Queen*, discussing prospects for peace with Union Gens. Ulysses S. Grant and William Tecumseh Sherman, and Adm. David Dixon Porter.

"The Peacemakers" has been replaced in the lobby by a contemporary painting by British artist W. J. Huggins, showing the first naval engagement in the War of 1812.

According to Pamela Turnure, Mrs. Kennedy's press secretary, the naval painting is a gift from Mrs. Marshall Field of New York City.







*George P. A. Healy: Portrait Painter*

Born Boston, Mass., July 15, 1813. Opened a studio in Boston at age eighteen. Went to Europe in 1834. Painted many celebrities in London and Paris until 1855, when William B. Ogden induced him to remove to Chicago. "We need not add a word as to the great success which has uniformly attended Mr. Healy's efforts to please his patrons in Chicago, as it has become proverbial that to engage a sitting with him is to secure a finished likeness."



### 32 Psst. Don't Look Now, But . . .

*The old cat and mouse game.*

### 36 Six Artists in Search of a Legend

*Lincoln, portrayed by contemporary Chicago artists.*

## Departments

- |   |                |    |                     |
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| 8 | MODERN ALMANAC | 20 | HERE'S MOM—JUMBLE   |
| 9 | GAG BAG        | 66 | PLEASE SEND ME      |

Contents Copyrighted 1967: The Chicago Tribune

Cover Photography by Ron Bailey

me? None of those on pages 20 and 21, however, was by Chicago artists. But the one reproduced above was. A little-known, clean-shaven President-elect sat for the distinguished portraitist George Peter Alexander Healy in Springfield in 1860; today the painting hangs in the Corcoran Gallery of Art in Washington, D. C. Among the more popular photographs of the President [Lincoln called them "sun pictures"] is the one on page 9. Mathew B. Brady, the famous Civil war photographer, took it in Washington about 1863.

Today's story about mongolism carries only one byline, but it is the work of many people—doctors, teachers, parents, and even several mongoloids. In a field where there is too little time and too much anguish, all gave generously of their knowledge and understanding. Of central importance was the help given by Clemens E. Benda, M.D., the neuropsychiatrist who has long dominated the study of mongolism in this country. Tribune writer Ridgely Hunt flew to Boston and interviewed Doctor Benda for the better part of an afternoon and evening, later received Benda's assistance in checking the manuscript for errors.

"He's an extraordinary man," Hunt reports. "He has an instinctive, gentle kindness that will calm a squalling baby, but he fights implacably for mongoloids and the research to help them. He is convinced that this field has been neglected, and it makes him scornful and angry when he thinks that science is turning its back on these children. He doesn't have a one-track mind, however. He has read widely in linguistics and philosophy, among other scholarly fields, and his pragmatism rests securely on religious ethics. And at the dinner table he is a delightful companion."

JOHN FINK  
Magazine Editor

## Features

**12 1967 with a Twist of Taurus and a Dash of Leo**

By Bette Hutter

*An astrologer stalks prey at an office cocktail party.***23 The Unfinished Children**

By Ridgely Hunt

*Mongolism: Legacy of a misplaced chromosome.***26 The New Life of Frederika of Greece**

By Herbert Spencer

*Conversations with the Queen Mother.***30 Did I Ever Tell You  
How I Crashed Perle's Party?**

By John O. Jonassen

*Are you secret service or Pinkerton, gentle con man?***32 Psst. Don't Look Now, But . . .***The old cat and mouse game.***36 Six Artists in Search of a Legend***Lincoln, portrayed by contemporary Chicago artists.*

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| 9 Q&A BAG        | 66 PLEASE SEND ME      |

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Cover Photography by Ron Bailey



THE CHANGING FACE OF LINCOLN

• How many of the portraits we have of Lincoln were done from life? None of those on pages 36 and 37, obviously. They are new ones by Chicago artists. But the one reproduced above was. A little-known, clean-shaven President-elect sat for the distinguished portraitist George Peter Alexander Healy in Springfield in 1860; today the painting hangs in the Corcoran Gallery of Art in Washington, D. C. Among the more popular photographs of the President (Lincoln called them "sun pictures") is the one on page 8, Mathew B. Brady, the famous Civil war photographer, took it in Washington about 1863.

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JOHN FISK  
Magazine Editor



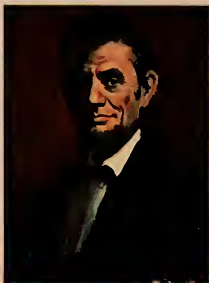
# SIX ARTISTS IN SEARCH OF A LEGEND



The face of the Lincoln Memorial comes alive in the tempera of John Ross.



Lincoln's eyes dominate this pastel by Frank Perri.



Robert Sata's water color shows a friendly Lincoln.

CARL SANDBURG has called him a man "of steel and velvet." Those who knew him then were less impressed. He was elected President (as the second-choice nominee of the new Republican party) after two unsuccessful bids for the Senate and one congressional term in which he failed to win support for a second. Thruout his life periods of energy and decisiveness alternated with periods of their opposites. The man of action quarreled with the man of thought, and the leader was lonely. But 158 years later his country still remembers his birthday. And six contemporary Chicago artists still seek the legend—and the man.



Harry Ekman has painted in oil a young Lincoln.



Oil by John Vasilakis depicts a care-worn President.



Sibel's collage sweeps across Lincoln's life.

Chicago Tribune **Sunday**  
**Magazine**  
FEBRUARY 12, 1967

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## Features

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**30 Did I Ever Tell You**

**How I Crashed Perle's Party?**

By John O. Jonassen

*Are you secret service or Pinkerton, gentle con man?*



### THE CHANGING FACE OF LINCOLN

• How many of the portraits we have of Lincoln were done from



# THE LIVING MUSEUM



JANUARY-FEBRUARY 1973

VOL. XXXV

NO. 1



*Children in the Garden* (ca. 1875—Paris)  
Healy's painting of his two granddaughters.

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JOAN HUNTER, *Editor*

MILTON D. THOMPSON, *Museum Director*

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### G. P. A. HEALY: PAINTER

ROBERT J. EVANS, *Curator of Art*

George Peter Alexander Healy was an artist who painted many of the great and near-great of his age. He was born in Boston in 1813 and died in Chicago in 1894. During his life he painted presidents, royalty, business and military leaders, and the socially elite. He could be called a recorder of history — but the collection which has recently come to the Museum and is now on display adds even more, for Healy was capable of paintings with compositional and painterly interest.

Healy as a painter of portraits is often uneven in quality, producing at times work of great strength or charm and at other times works which can be characterized as uninspired and stiff.

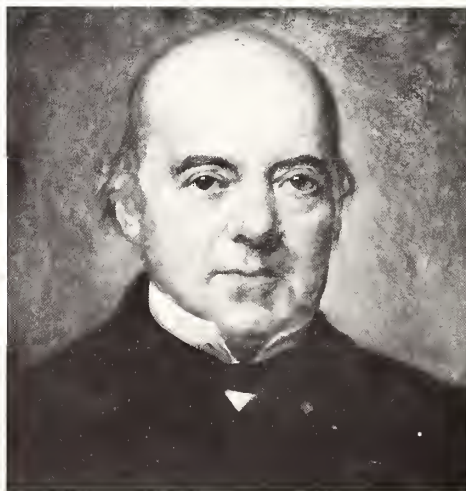
Few Healy landscapes have come to public attention in recent years. This collection contains "Landscape" which

shows the roadway behind Healy's home in Paris. It displays a unique combination of more traditional painterly approaches with some of the ideas of the Impressionists. The impact of the artistic vitality of France during the many years Healy spent in Europe left its mark on his work.

The painting, "Children in the Garden," is perhaps one in which his skills are best brought together. The two children are Healy's granddaughters who are shown picking flowers. The emphasis is on the two figures, but the effect of the flowers and the foliage around them creates a painting with more impact than just a family portrait. It is a painting to wander in, just as in a garden, and the presence it creates is one of everyday charm and nostalgia.

Healy came to Chicago in 1856 and later helped to organize what became the Art Institute.

He painted many famous leaders of America's blossoming second city, and the Museum's collection includes such notables as William B. Ogden (a copy dated 1882 from his own painting of 1856) and Edwin Holmes Sheldon,



One of several paintings Healy made of President Chester A. Arthur (1884—Washington, D.C.)



signed Chicago 1870. Healy lived in Chicago until 1867 when he returned to Paris. The collection he left to The Art Institute of Chicago at that time was destroyed in the Chicago Fire of 1871, along with the home he owned.

It is impossible to note all of Healy's famous subjects, but if you think of 19th century historical personages, both in the United States and in Europe, it is very likely that Healy painted them. Lincoln and other prominent people of Springfield were among Illinoisans outside the Chicago area who were included.

He traveled back and forth between Paris and Chicago several times in order to fill commissions. He finally returned to Chicago two years before his death in 1894.

The Museum's collection of Healy's works now numbers 24 paintings. All but one came from Healy's gift of seventy-one of his works to Kankakee State Hospital in 1892. All have been restored in the past year. They had suffered from old age and unstable environmental conditions. Why Healy gave the hospital these paintings has lead to many

stories, one being that his wife was a patient there. This, however, was not the case; and until further facts are known, his friendship with Mr. E. B. McCagg, who was president of the hospital's board of trustees, was probably the reason for the gift.

The Museum has published an illustrated catalog of the collection in conjunction with the exhibit, and those interested in one of Illinois' best-known artists are invited to purchase one at the show or later. It contains a biography of Healy as well as notes about and illustrations of each of the paintings.



Portrait of William B. Ogden, first mayor of Chicago, by Healy (1882). This is a copy of the original which was painted in 1856 and is at the Chicago Historical Society.



*Study of head of Miss Stella Dyer (ca. 1875—Chicago).* Miss Dyer, a violinist, was the daughter of Charles Dyer of Chicago.



# White House Acquires New Painting

By ISABELLE SHELTON  
Star-News Staff Writer

The White House has acquired a new painting, which has been hung over the State Dining Room mantel in the spot long occupied by George P. Healy's famous, brooding portrait of Abraham Lincoln.

The Healy Lincoln, one of the best-known pictures in the White House collection and a great favorite of tourists, is being moved to the East Room, where it will be hung on the east wall to the right of the famous Gilbert Stuart portrait of George Washington.

For balance, another portrait also is being moved from the State Dining Room to the East Room, where it will hang to the left of the Martha Washington portrait which flanks her husband's. The second portrait, also by Healy, is of President John Quincy Adams.

THE WHITE HOUSE said the changes were made in order to hang the Lincoln portrait where it can always be seen by tourists going through the mansion. The East Room always is on the tour, while the State Dining Room sometimes is closed off while tables are set for luncheons.

The new painting is a Hudson River landscape by Jasper F. Cropsey, entitled "Under the Palisades in October." It is signed by the artists and

dated 1895. It was given to the White House by Mr. and Mrs. John C. Newington of Greenwich, Conn. Mrs. Newington is the great granddaughter of the artist. A large vertical canvas, it measures 60 by 48 inches.

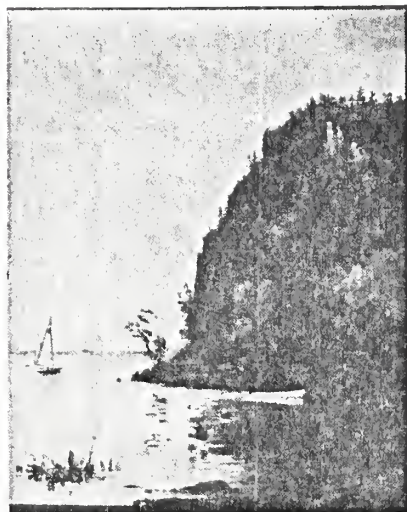
Two other switches of paintings also were announced yesterday — an outgrowth of a luncheon and meeting Mrs. Nixon had at the mansion for members of the Committee for Preservation of the White House.

THEOBALD CHARTRAN's portrait of Mrs. Theodore Roosevelt, previously in the Queen's bedroom, has been moved to the Family Dining Room.

A further purpose of this move also was to make the handsome painting more accessible to tourists, the White House said. While the Family Dining Room is closed to tourists the days when the State Dining Room is closed, the Queen's Bedroom is never viewed by tourists.

Replacing the portrait of Mrs. Roosevelt in the Queen's Room is a landscape, "Cannonading on the Potomac, October, 1961," by Wordsworth Thompson, which has hung in the second floor private family quarters for the past few years.

One of the paintings acquired by former First Lady Jacqueline Kennedy during her refurbishing of the White House in the early 60's, it hung in the Red Room from 1961 to 1971.



Cropsey's landscape.



Healy's Lincoln.





## Ford Moves Lincoln

WASHINGTON (AP) — At President Ford's direction, aides said, the famous brooding portrait of Abraham Lincoln has been returned to its former setting over the mantel in the State Dining Room.

The painting by George P. A. Healy was moved during the Nixon administration to a

less conspicuous spot on the wall of the East Room.

When some of the pictures there were taken down or covered for the President's first news conference Wednesday, the portrait of Lincoln, chin resting on his hand, was moved back to the State Dining Room.



# marketcom

December 20, 1976

Mark Neeley Phd  
Administrator, Lincoln Museum  
% Lincoln National Life Insurance Company  
1301 South Harrison  
Fort Wayne, Indiana 46801


Dear Dr. Neeley:

I am a person who enjoys your "Lincoln Lore" newsletter and would like to compliment you on the authenticity and interesting approach which you provide for your readers.

I would like to inform you, that our company has a large quantity of the enclosed print of the G.P. A. Healy original which hangs in the Smithsonian Institution, which we could provide for you, for around \$.20 per print depending on package, etc. You could include one of these "frameable prints with every one of your February, 1977 newsletters, to commemorate Mr. Lincoln's birthday, and perhaps slant your editorial to discuss this time frame of his lifetime.

Please let me know at your earliest convenience, if you have an interest in this program, so we do not make other sale arrangements.

Very truly yours,

  
Robert G. Hennkens  
President

RGH:mlc  
Enclosure

division of

**marketing communications, inc.**

4400 ST. VINCENT AVE., ST. LOUIS, MO. 63119 (314) 644-5000





December 23, 1976

Mr. Robert G. Hennkens, President  
Marketcom  
Division of Marketing Communications, Inc.  
4400 St. Vincent Avenue  
St. Louis, Missouri 63119

Dear Mr. Hennkens:

I am acknowledging your letter of December 20, 1976 as Dr. Neely is at the present time out of the office until the first part of January, 1977.

On behalf of Dr. Neely, may I express his thanks to you for your kind remarks on the Lincoln Lore bulletin. I am sure they will be deeply appreciated.

I would also like to compliment you on your G. P. A. Healy reproduction that you sent. This is really a sharp lithograph.

Your letter will be brought to Dr. Neely's attention upon his return.

Sincerely yours,

(Mrs.) Mary Jane Hubler  
Assistant to Dr. Neely

MJH/cks

October 22, 1941

Mr. Robert L. Woodworth, President  
American  
Society of Mechanical Engineers, Inc.  
110 E. 42nd Street  
New York, New York

Dear Mr. Woodworth:

I am referring to the letter of November 10, 1940, in which  
you inform me that the American Society of Mechanical Engineers  
is not a part of the project.

I am sorry to hear that. I am sure that the American  
Society of Mechanical Engineers is a very important organization  
and that its participation in the project would be of great  
value.

I am sure that the American Society of Mechanical Engineers  
will be able to provide the necessary information and data  
for the project.

I am sure that the American Society of Mechanical Engineers  
will be able to provide the necessary information and data  
for the project.

Sincerely,  
Yours,

(Mr.) J. Edgar Hoover  
Assistant to the Director

WV:10

January 13, 1977

Mr. Robert G. Hennkens, President  
Marketcom  
Division of Marketing Communications, Inc.  
4400 St. Vincent Avenue  
St. Louis, Missouri 63119

Dear Mr. Hennkens:

Although I'd love to send copies of your Healy print with each copy of Lincoln Lore in February, this would represent an investment of well over \$1,000 and increase our publishing costs beyond my budget figure, I'm afraid. I seem to recall that some museum is doing a major Healy show; you should contact them, perhaps.

Yours truly,

Mark E. Neely, Jr.

MEN/cks







February 8, 1977

Mr. Frank O. Gladding, D.O.  
225 Queen Street  
Honolulu, Hawaii 96813

Dear Mr. Gladding:

This is in response to your recent inquiry concerning portraits of Abraham Lincoln.

In addition to the John Henry Brown miniature, we own the following portraits of Lincoln:

1. engraving by Frederick Halpin after Francis Carpenter. NPG.72.96, 1866.
2. engraving by Frederick Halpin after Francis Carpenter. S/NPG.73.1, 1866.
3. oil on canvas by G.P.A. Healy. NPG.65.50, 1887.
- ✓ 4. plaster bust by Thomas Dow Jones. NPG.74.53, 1861.
5. plaster life mask by Clark Mills. NPG.71.26, cast after 1865 original.
6. pencil on paper (showing Mrs. Lincoln) by Pierre Moranol, NPG.75.28, not dated.
7. etching by Jacques Reich. S/NPG.67.75, 1901.
8. etching by Jacques Reich. S/NPG.67.76, 1905.
- \*9. etching by Jacques Reich. S/NPG.67.77, 1911.

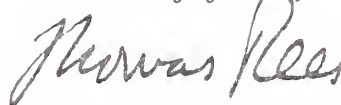


10. mixed media engraving by Alexander Ritchie  
after Francis Carpenter. NPG.76.47, 1866.
11. oil on canvas by an unidentified artist.  
S/NPG.71.7, c. 1865.
12. brown-tone photograph of a portrait by  
Douglas Volk. S/NPG.66.58, 1921.
13. plaster copy of Leonard Volk's bronze  
life mask. NPG.71.24, 1917.
14. plaster copy of Leonard Volk's hands of  
Lincoln. S/NPG.71.6, 1860.
15. oil on canvas by Willard. NPG.76.36, 1864.

Eight by ten black and white photographs of all these portraits save those marked with an asterisk are currently available from this office for \$3.50 each. Please make your check out to the Smithsonian Institution; consult the enclosed price list for further details.

Thank you for your interest in the National Portrait Gallery.

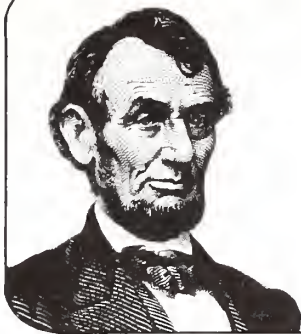
Sincerely yours,

A handwritten signature in dark ink, reading "Thomas Rees". The signature is written in a cursive style with a large, looping initial "T".

Thomas Rees  
Curator's Office







# Lincoln Lore

March, 1982

Bulletin of the Louis A. Warren Lincoln Library and Museum. Mark E. Neely, Jr., Editor.  
Mary Jane Hubler, Editorial Assistant. Published each month by the  
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Number 1729

## A "NO CONFIDENCE" VOTE ON THE LINCOLN ADMINISTRATION?

"The Repudiation of Lincoln's War Policy in 1862" — that is how historian Harry E. Pratt described John Todd Stuart's victory over Leonard Swett in Illinois's Eighth Congressional District. Swett had been one of Lincoln's closest political associates, and his campaign involved many of Lincoln's old political friends in central Illinois. Stuart, Lincoln's law partner many years before, had long since parted ways with Lincoln politically. Both candidates professed personal liking for the President, but they divided sharply over his war policies.

The off-year elections in 1862 were an important test of the Lincoln administration, made especially notable because they provided the first indications of public opinion on the Emancipation Proclamation. Lincoln announced his preliminary version of it on September 22, 1862, putting some Republican candidates in a tizzy. Stuart dodged the issue altogether, did little public speaking, and (if David Davis can be believed) spent a great deal of money. Swett, on the other hand, endorsed the Emancipation Proclamation boldly as morally right and constitutionally legitimate under the President's war powers.

The War Department's policy of shipping Southern "contraband" Negroes to Illinois, however, was more than Swett's campaign could sustain in race-conscious central Illinois. In the previous June, Illinois's voters had voted on the work of a

state constitutional convention. The referendum included separate votes on sections of the new constitution which forbade Negroes to enter the state or to vote. Illinois went 178,252 to 73,287 in favor of continuing to keep black people off their prairies and 211,405 to 37,548 for excluding the few black people in the state from the suffrage. Sangamon County, one of the two largest counties in the Eighth Congressional District, had supported the anti-Negro provisions 1,929 to 133 and 2,038 to 20 — little wonder, then, that Swett protested the War Department's policy as degrading to white labor. The War Department ended the practice about three weeks before election time.

The configuration of any congressional district in America is rarely a matter of chance. The Eighth was peculiarly the embodiment of the ambitions of one man, Shelby M. Cullom, who was the Speaker of the Illinois House of Representatives when the districts were reapportioned after the 1860 census. Cullom recalled in later years:

A little incident occurred at a reception given by Mr. Lincoln after he was elected President, but before he left his home to come to Washington, that vitally affected my life. In speaking to the President, I expressed a desire to visit Washington while he was President of the United States. He replied heartily: "Mr Speaker, come on." And that was about the



From the Louis A. Warren  
Lincoln Library and Museum

FIGURE 1. John Todd Stuart.



Courtesy of the Lloyd Ostendorf Collection

FIGURE 2. Leonard Swett.

origin of my thinking seriously that I would like to come to Washington as a member of Congress.

The more I thought of the idea, the more interested I became, and I so shaped matters during that session of the Legislature as to secure a district in which some Republican could hope to be elected. In the apportionment under the census of 1860, I had our Congressional district elongated to the north and south rather than to the east and west, and let it be known that I would be a candidate.

Unfortunately for Mr. Cullom, Leonard Swett also wanted to run for Congress. Swett lived in the same new district, was older, and had a longer record of party service for smaller rewards than Cullom had already garnered. Swett eventually persuaded the younger man to drop out of the contention for the nomination.

The district which Swett inherited from Cullom's political estate consisted of seven counties: DeWitt, Livingston, Logan, McLean, Sangamon, Tazewell, and Woodford. Until 1862 they had formed parts of four different congressional districts, but the designing hand that brought them together to form the Eighth Congressional District had been guided by computations of county election returns. "The majority in the district which Swett inherited from Cullom's political estate consisted of seven counties: DeWitt, Livingston, Logan, McLean, Sangamon, Tazewell, and Woodford. Until 1862 they had formed parts of four different congressional districts, but the designing hand that brought them together to form the Eighth Congressional District had been guided by computations of county election returns. "The majority in the

Instead, Swett lost, 12,808 to 11,443. The *New York Times* called it a "vote of want of confidence" in the President. And years later Harry Pratt endorsed the notion that Swett's loss was a repudiation of Lincoln's policies.

Downcast Illinois Republicans had a different explanation at the time, one that Republicans frequently trotted out to explain electoral losses during the Civil War. They said that the loss of the votes of the many Illinois soldiers taken away from the state by the war cost them their victory. One of Swett's associates explained it this way:

I presume you were much surprised at the result of our election. Swett was beaten about 1,500. When we take the figures of 1860 they show conclusively that he had no chance at the start. In the counties composing this district, Lincoln in 1860 had only 800 majority over all opposition. Then take the fact that out of these counties there were at least 12,000 soldiers, 8,000 of whom were voters. Five thousand of these at least did and would have voted the Union ticket. These figures, which I think the facts will sustain, placed Swett's hope in a fearful minority. . . .

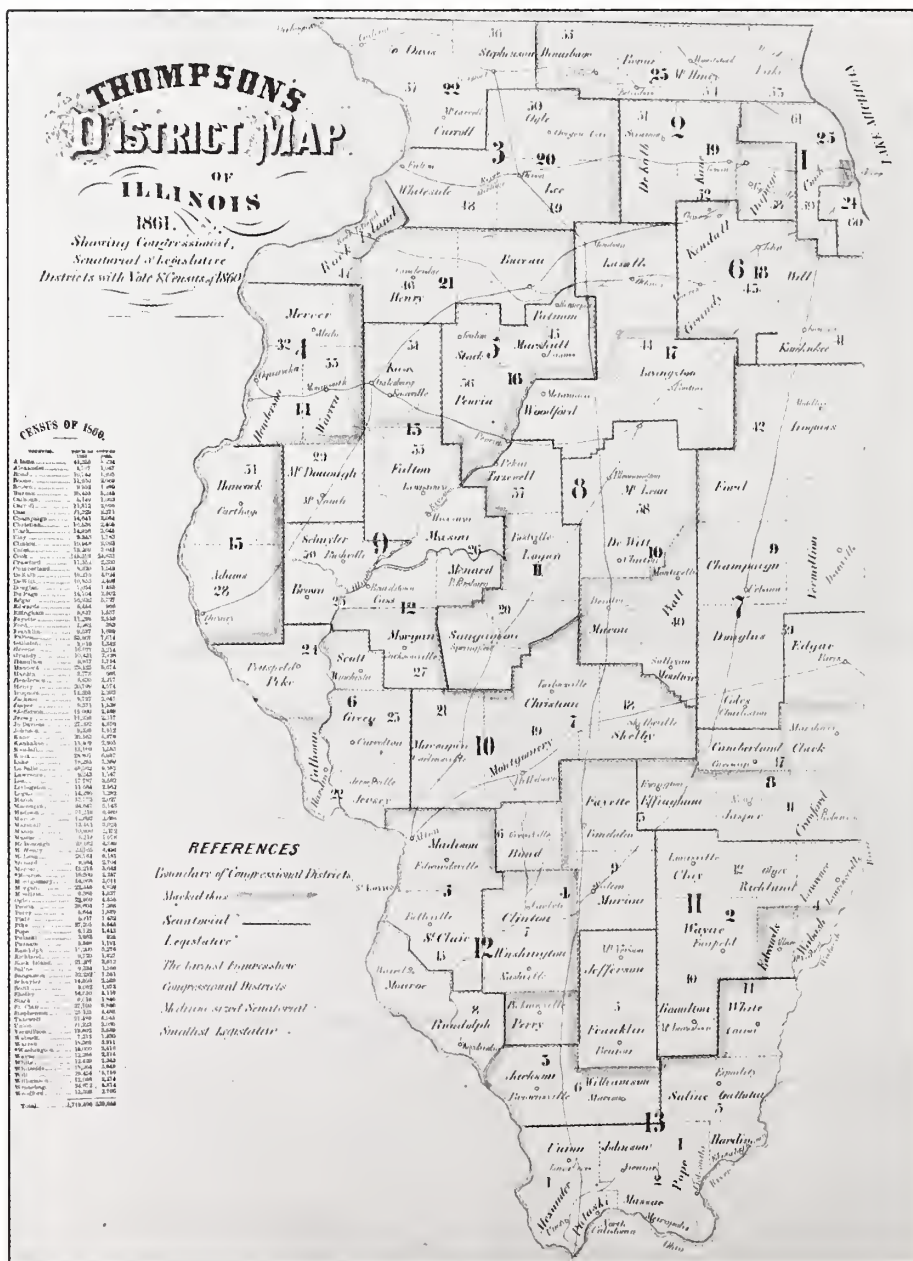
This promising analysis was, in fact, severely flawed. Lincoln's majority of around 800 was smaller than that of the Republican candidates for Congress, who beat their Democratic opponents in the combined counties of the new district by more than 1,500

votes. Swett's chances were perhaps better than that analysis suggested.

Where the Republican analyst got his estimates about soldiers is unknown. They show some cognizance of reality: not all soldiers were Republicans, and many were too young to vote. Even so, the analysis seems quite wide of the mark. Adding 8,000 votes to the Swett-Stuart turnout of 24,251 gives 32,251 votes in the district, more than ever voted for a congressman from 1856 to 1864. And more important, it is a far larger total than voted in the previous off-year election of 1858, when 22,703 turned out.

The impact of the potential soldier vote will probably never be known, but Swett did not really need such an excuse to explain his loss to Stuart. The number of votes for Swett, 11,443, slightly exceeded the number won by Republican candidates for Congress in the counties in the last off-year election, 1858. Unless there was a dramatic population change in the counties, Swett turned in an average performance for a Republican. Stuart simply did rather better. The Democratic candidate held on to the 11,000 Democrats of 1858 and added another 1,808 to them.

If Swett's loss was a repudiation of the administration, it was not a very dramatic one, and it hardly merited notice all the





way out in New York. Some falloff from the level of support of a Presidential election year was to be expected. Lincoln announced the most controversial act of his entire administration less than two months before election day, and it was a measure certain not to please the race-conscious voters of central Illinois. Nevertheless, Swett maintained the level of Republican support in the last off-year election. It is possible that the acts of the Lincoln administration energized Democrats who usually did not vote in off years, but Lincoln's policies apparently had little ill effect on the voters who normally went to the polls.

Shelby Cullom hinted at another possible explanation of the Republican loss: "... while the Congressional district was made by me, and for myself, I gave way to Mr. Swett, and the opposition carried it." This explanation would ignore the effect of the issues that intervened between the redistricting and the election and focus on the candidate's assets. Such an explana-

tion probably exaggerates Cullom's political acumen (as well as his power in the Illinois legislature), but it is clearly true that many things besides national issues were at work in producing the result. Swett's performance, compared to the 1858 results, shows a superior standing in McLean County and an inferior one in Sangamon County, a phenomenon best explained not by the issues but by the fact that Swett was a resident of McLean County. Incidentally, Cullom won the district by thumping majorities in 1864 and 1866.

For Harry Pratt's sake, it must be said that it is much easier to criticize an attempt to define the meaning of an election than it is to find another meaning. Pratt did the pioneering work on this contest, and little enough has been done on Illinois politics in this period that we should be grateful for any careful work. The time has come to build on that work and to deepen our knowledge of the political history of Lincoln's home state.

## VOTES FOR CONGRESS IN THE SEVEN ILLINOIS COUNTIES WHICH BECAME THE EIGHTH CONGRESSIONAL DISTRICT

| County     | 1856 |      | 1858  |       |        | 1860  |       | 1862  |       | 1864  |       |
|------------|------|------|-------|-------|--------|-------|-------|-------|-------|-------|-------|
|            | Rep. | Dem. | Rep.  | Dem.  | A.D.I. | Rep.  | Dem.  | Rep.  | Dem.  | Union | Dem.  |
| DeWitt     | 644  | 749  | 992   | 755   | 262    | 1206  | 1084  | 837   | 954   | 1271  | 1070  |
| Livingston | 560  | 463  | 986   | 794   | 1      | 1451  | 1097  | 1110  | 938   | 1754  | 1095  |
| Logan      | 1111 | 837  | 1315  | 1174  | 6      | 1741  | 1498  | 1523  | 1490  | 1725  | 1375  |
| McLean     | 1946 | 1818 | 2570  | 2155  | 26     | 3447  | 2613  | 2944  | 2339  | 4017  | 2588  |
| Sangamon   | 2751 | 2174 | 2803  | 3010  | 112    | 3628  | 3629  | 2583  | 3845  | 3610  | 3909  |
| Tazewell   | 1245 | 1555 | 1783  | 1960  | 9      | 2345  | 2184  | 1632  | 1971  | 2162  | 2302  |
| Woodford   | 609  | 813  | 811   | 1152  | 27     | 1265  | 1424  | 814   | 1271  | 1273  | 1688  |
|            | 8866 | 8409 | 11260 | 11000 | 443    | 15083 | 13529 | 11443 | 12808 | 15812 | 14027 |

## THE ART OF PHILANTHROPY: THOMAS BARBOUR BRYAN AND ABRAHAM LINCOLN

Thomas Barbour Bryan, a Virginian who never met Abraham Lincoln, did as much to immortalize Lincoln and the Emancipation Proclamation as any single man. Born in Alexandria, Virginia, in 1828, Bryan was a blood relation of prominent Old Dominion politicians. A graduate of Harvard University and of Harvard Law School, he was a genuinely cultured man, a German scholar who was also proficient in French, Italian, Latin, and Greek. He moved to Newport, Kentucky, in 1848, where he married the daughter of an army chaplain.

After practicing law in Cincinnati, across the river from his Kentucky home, Bryan moved to Chicago in 1853. Real estate speculation there brought him a considerable fortune. He was also a life insurance agent and president of a fire insurance company. He became a Republican in politics and a patron of the arts.

Art, rather than politics, brought Bryan his connection with Abraham Lincoln. By the late 1850s, George Peter Alexander

Healy, a successful painter with life portraits of Andrew Jackson, Henry Clay, John Tyler, and many other eminent Americans to his credit, was a neighbor of Bryan's in rural Cottage Hill (now Elmhurst), Illinois. The artist was financially strapped, and Bryan made him an offer he could not well refuse. In exchange for Healy's Cottage Hill property and more than thirty canvases, Bryan sold Healy eighty acres, four miles north of Chicago, for \$12,000 in cash, to be paid over three years while Healy lived rent free at Cottage Hill.

Bryan had built a concert and lecture hall on Clark Street across from the courthouse, and, with the acquisition of Healy's paintings, he turned some of the rooms in Bryan Hall, as he called it, into a gallery. There visitors could see Healy's immense historical paintings, *Franklin before Louis XVI*, *urging the claims of the American Colonies* (eight feet by five feet) and *Webster in reply to Hayne in the U.S. Senate*, as well as the portraits.

Editors friendly to the cause will please give insertion in their papers to the following:

A PERFECT FAC SIMILE OF THE  
ORIGINAL MANUSCRIPT  
OF THE  
**EMANCIPATION PROCLAMATION.**

To be sold for the Benefit of the Permanent Soldiers' Home,  
**FOR THE SUM OF TWO DOLLARS.**

Appeal to the Citizens of the Loyal States in  
Behalf of Disabled Union Soldiers.

**The Soldiers' Home.**  
Let Loyal Hearts and Willing  
Hands,  
Cherish, Comfort and Care  
for my  
Wounded Heroes.

THE establishment of a permanent HOME FOR SICK AND DISABLED SOLDIERS, is prompted by the dictates of humanity, and by gratitude to our patriotic sons and brothers. Thousands who have gone forth to battle for the preservation of our glorious institutions, the unity of the States and to extend the area of freedom, will return to us with mangled limbs, and shattered frames, incapacitated for labor during the remaining period of their existence here. To such can we refuse a Christian welcome and a comfortable home? But we are persuaded that a generous public needs

From the Louis A. Warren  
Lincoln Library and Museum

FIGURE 4. Circular for Bryan's facsimile.

On November 10, 1860, along with a printed circular advertising Bryan Hall, the Chicago real estate speculator and philanthropist sent President-elect Abraham Lincoln a letter of introduction to be handed to him by Healy. The painter was on his way South, and Bryan had commissioned him to stop in Springfield and gain two or three sittings by Lincoln on which to base a portrait for his gallery. Despite being a Virginian, Bryan wrote, he was heartily glad to know that Lincoln would soon occupy the White House. The President-elect apparently granted the artist's request, and the result was, in Harold Holzer's words, "a romanticized three-quarters profile" of Lincoln. If Healy's reminiscences as a very old man are to be trusted, Lincoln at one of the sittings had just finished reading a letter from a woman who complained about his looks. "It is allowed to be ugly in this world," said Lincoln, "but not as ugly as I am." Among Lincoln's minor preoccupations at the time was his musing on growing a beard, and he asked Healy, "Will you paint me with false whiskers? No? I thought not." Perhaps the kindly President-elect was worrying about the future worth of Healy's portrait if he made it "obsolete" by changing his appearance with whiskers.

An invitation to visit Bryan's gallery in Chicago followed in about two weeks. The President-elect could find time to sit for a portrait, but a trip to Chicago for gallery browsing was out of the question. "I now fear I can not find leisure to avail myself of this Mr. Bryan's kindness," Lincoln replied. The invitation, interestingly enough, was to view a "Gallery of the Presidential Portraits from Washington to Lincoln inclusive." If the description of the gallery was accurate, then Healy must have turned his portrait out in a very brief time indeed!

During the Civil War, Bryan was active in several home-front patriotic movements and served as president of the Chicago Soldiers' Home, established to entertain or comfort

soldiers on leave in the city. It later became an institution for the care of disabled veterans, and it did so in part by means of another of Bryan's financial-artistic-political ideas.

At the Northwestern Fair for the Sanitary Commission in Chicago late in 1863, Thomas B. Bryan purchased at auction for \$3,000 the last draft of the final Emancipation Proclamation. Lincoln contributed this historic document, the official engrossed copy of which freed hundreds of thousands of persons, to the fair, though he "had some desire to retain the paper." Bryan must already have had his scheme in mind when he bought the document because he acted very quickly thereafter. He let the Soldiers' Home hold the proclamation "in trust for the benefit of the sick & disabled soldiers in the Union Army." Bryan had a Chicago lithographer named Edward Mendel copy the handwritten document for reproduction along with Lincoln's letter conveying the draft to the ladies in charge of the sanitary fair. By late December, 1863, Bryan was advertising the Mendel facsimile in the circular shown in FIGURE 4.

On January 7, 1864, Bryan wrote President Lincoln, sending him "the two first copies of the lithographed Facsimile of your Proclamation of Freedom." The letter went on to explain:

It may interest you to know that the Original Manuscript, which you had "some desire to retain", will be held by our Soldiers Home in trust for the benefit of the sick & disabled soldiers of the Union Army. — Although I purpose donating a share of the avails of my copyright to the Home, as mentioned in the certificates on the face of the print, yet at the voluntary suggestion of Dr. Bellows of New York, all copies sold in the East will yield a fund for the U.S. Sanitary Commission, of which he is Prest. . . . The caption will therefore be changed, my desire being to donate the net proceeds to the soldiers.

Lincoln responded on the 18th, remarking in his always cautious and precise way, "I have to say that although I have not examined it in detail, yet it impresses me favorably as being a faithful and correct copy."

Charles Eberstadt's standard work, *Lincoln's Emancipation Proclamation*, which discusses "in chronological sequence" the "historical course of the writing and publication of Lincoln's Emancipation Proclamation," identifies three different editions of the Mendel lithograph published before 1866. Curiously, Eberstadt assigns an earlier number to the edition which was vertical in format and carried the inscription: "BY AN ARRANGEMENT WITH HON. T. B. BRYAN, THE U.S. SANITARY COMMISSION DERIVES A LIBERAL SHARE OF THE PROFITS FROM THE SALE OF EACH OF THIS FAC-SIMILE" with the signature of Henry W. Bellows below it. The edition that was horizontal in format and lacked any mention of Bellows or the Sanitary Commission is given a later number. Bryan's letter to Lincoln is, admittedly, ambiguous, but it sounds distinctly as though the message about Bellows was to be added to the version Lincoln saw, the first version. It seems quite possible that the horizontal version was really the first, though this judgment would not explain the existence at Brown University of a copy of the vertical version lacking Bellows's signature. However, Eberstadt does note that the copy of the horizontal version at the Library of Congress has "Filed Dec. 30, 1863" written on it and "Copyright 17 Aug 64" stamped on it. The weight of the evidence points to the horizontal version as the one Lincoln saw.

It is a small matter. If the circular promoting the sale of the lithograph can be believed, a "lady solicitor" was assigned to each district in Chicago to sign up subscribers for the facsimile. Bryan recommended that the same be done in other areas. The campaign appears to have been successful. One source notes that the Soldiers' Home "realized thousands of dollars from the sale of lithograph copies," and the lithographs are not uncommon today. By mixing money, art, and politics, Thomas B. Bryan did much to spread far and wide Lincoln's image and the text of his greatest proclamation.

## In the Next *Lincoln Lore*

A call for papers on Lincoln.

A call for papers on Illinois history.

News of a summer institute on the Civil War.



GPA NEALY

## Death

# Session: 'Riding on the Money I Invested'



Paul Hasefros/The New York Times

Hillary Rodham Clinton beneath a portrait of Abraham Lincoln yesterday in the State Dining Room of the White House at a news conference on her financial dealings.

time. Were you ever aware of that?

**A.** No.

**Q.** Did you have any clue what was going on?

**A.** No. Neither did people who, you know, spent the weekend with him or saw him in the office that day. You know, one of the things that I've spent a lot of time doing in the last months is trying to educate myself about depression. And my good friend Tipper Gore has been a great help on that, as have the people she's worked with on mental health issues. And I just hope that we get over the stigma that is still often attached to people admitting they need help or that they can't understand what's happening to them. I have no doubt now, in retrospect — and many of my friends now can reconstruct conversations or things they saw in Vince in those last weeks, but they didn't know, they didn't understand. And he didn't either feel comfortable or know himself. So maybe out of all of this tragedy and the aftermath, all of the speculation, maybe once we put to rest once and for all the fact that he committed suicide and that it was a tragic loss of one of the best people we've ever known, maybe it can do something to help other people understand what depression can do to you.

**Q.** Mrs. Clinton, what was your personal reaction when you learned that Jay Stephens would be representing the R.T.C. in a case against Madison?

**A.** My personal reaction?

**Q.** About the fairness of that decision by the R.T.C. to hire him.

**A.** Well, I didn't understand it, you know. But I don't know Mr. Stephens, and I assume he will be a very fair and judicious lawyer. I guess that's what I would expect.

**Q.** You're not concerned about his being a Republican appointee and a U.S. Attorney appointed by President Bush?

**A.** Not if he abides by the code of professional ethics and does his job professionally, I'm not, and you all keep an eye on him.

**Q.** Mrs. Clinton, do you think, with the benefit of hindsight, that it was improper for you and your law firm to represent the Federal Government against a family friend, Dan Lassiter, and against accountants for Madison S & L. without fully disclosing that you had been business partners with Mr. MacDougal?

**A.** Well, Ann, I don't know what was disclosed and what wasn't. Those were not my cases. Those were cases that came to the firm to other lawyers. I've been told that things were disclosed quite extensively. And certainly in Arkansas, most things are known. And the relationship with Mr. MacDougal, the fact that Mr. Lassiter made campaign contributions to my husband, was

the rules we had in our firm. He knew that I knew Jim MacDougal. He also knew that Jim

your and the President's personal and political lives. And do you ever look in the mirror





4  
From the portrait by Healy owned by Robert L. ...  
~~Healy~~

This portrait was painted probably about 1871  
from sketches made at City Point early in 1865  
just before the close of the war.

The Century Magazine  
February, 1909

~~Newborn, Lib.~~

Healy's portrait

plan chair

"Portrait by Healy"

Gen. E. Healy

Died June 24, 1894 at Chicago

Wife of George P. O. Healy

by his daughter Mary (Madame Charles Ziegler) <sup>to date</sup> 1878

was born a great friend of his - conceived  
idea of forming an historical library, artist  
kept a duplicate. These duplicates belong  
to the Newberry Library of Chicago. (1875)

"His admirable portrait of Lincoln is  
in the Newberry Library of Chicago.  
After he was the artist painter a picture of





from the forehead by Henry Barnes by the same  
hand ~~last time~~ p

This subject was painted probably about 1871  
from sketches made at City Point early in 1865  
just before the close of the war.

The Century Magazine  
February 1909

~~Washburn, Lib.~~  
Healer, Healer,  
Healer, Healer

"Healer, by the side"  
Jas. B. Healer

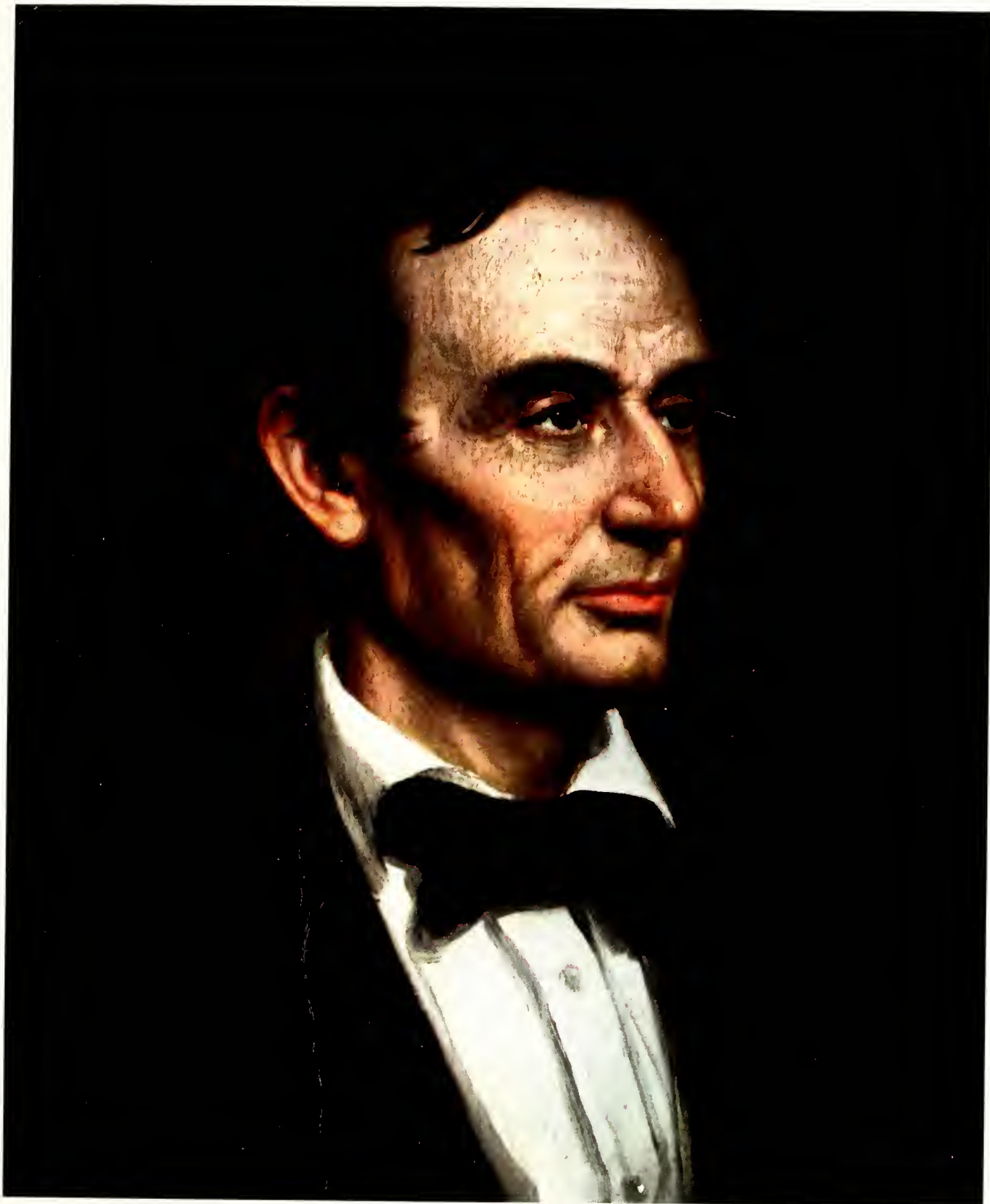
called the piece makers

1892 found returned again to Chicago

Healer by Ralph C. Otis

Condition 5001





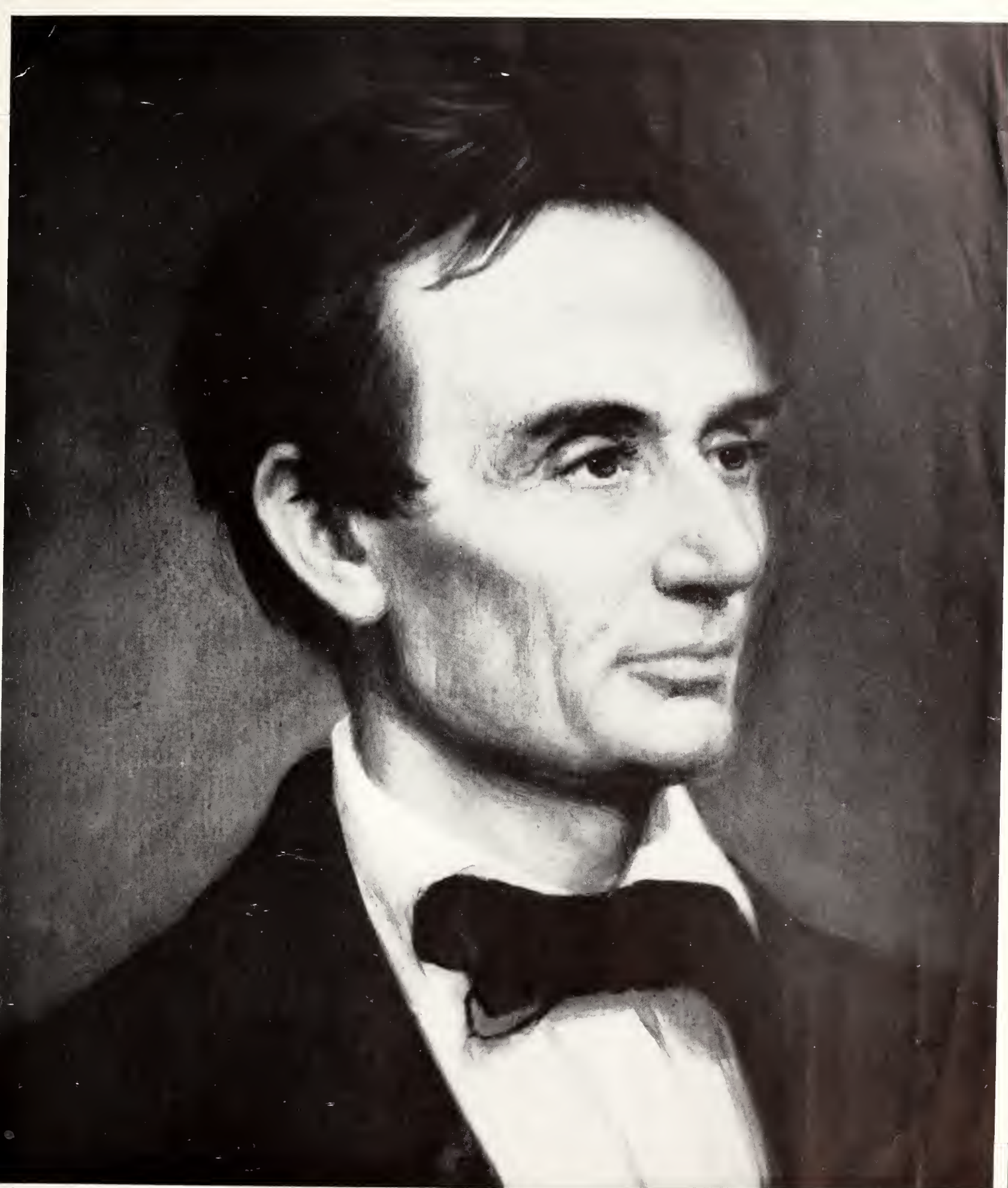
ABRAHAM LINCOLN

Reproduced from detail of original by G. P. A. Healy,  
Corcoran Gallery of Art

A lithograph by Sayers of St. Louis, USA







G.P.A. Healy: detail from *Abraham Lincoln*

ABRAHAM LINCOLN

By G.P.A. Healy

In the collection of the Corcoran Gallery of Art





**Washington Background**

# As Beardless Lincoln Posed for His Portrait

By The Inquirer Washington Bureau Staff

WASHINGTON, D. C., Feb. 11.

**T**HE Corcoran Gallery of Art recently scrubbed up and hung a portrait of a beardless Abraham Lincoln that had been lying around for a long time.

Although the gallery has owned the painting since 1879, no one thought much about it until Mrs. McCook Knox, a member of the Gallery's council, began an investigation.

She unearthed the information that it was painted by George Peter Alexander Healy in 1860 and that it was the last portrait painted while the President was beardless.

She also discovered that Lincoln sat for Healy on Nov. 12, 13 and 14 in 1860, and that while the artist was at work Lincoln asked, "Would you like to paint a beard over these lantern jaws?" The President had just received a letter from a little girl saying he would look much better with a beard.

The letter must have made an impression, for two weeks after Healy completed the portrait, Lincoln began growing a beard.



A. LINCOLN

\* \* \*





Healy's Landing

The passengers of the  
Steamer "Hunt" returning

Admiral's letter

Remains for inspection at

Arrival of 233 letters



## "The Peacemakers"

President Lincoln, Generals Grant and Sherman,  
and Admiral Porter, discussing the possibilities  
of peace on board "The River Queen",  
toward the close of the Civil War.

by  
1813 - George P. H. Healy - 1894

Misere Collection



## THE PEACEMAKERS

George P. A. Healy (1813-1894)

Early in 1947 President Truman authorized purchase by the Government of this historical painting, THE PEACEMAKERS, painted by the famous portrait artist, George P. A. Healy, about 1868. The picture depicts President Lincoln, General Grant, General Sherman and Admiral Porter in conference aboard the steamship "River Queen" during the last days of the Civil War.

The painting now hangs in the White House where it will be permanently displayed. The picture was lost to the American public for many years as its previous owner resided in England. When it was brought to the United States, it was first displayed at the United States Naval Academy Centennial in the Fall of 1945. Especially because of its historical significance and its high quality, President Truman felt it should have a place in the White House. The artist previously had painted portraits of several Presidents including the one of Lincoln which hangs in the State Dining Room.

The meeting shown in THE PEACEMAKERS took place in March 1865, during Grant's siege of Richmond. President Lincoln went down the Potomac on the Hudson River steamship "River Queen", then in use as a dispatch boat. Grant, Sherman and Porter went aboard at City Point and the conference was held in the main cabin.

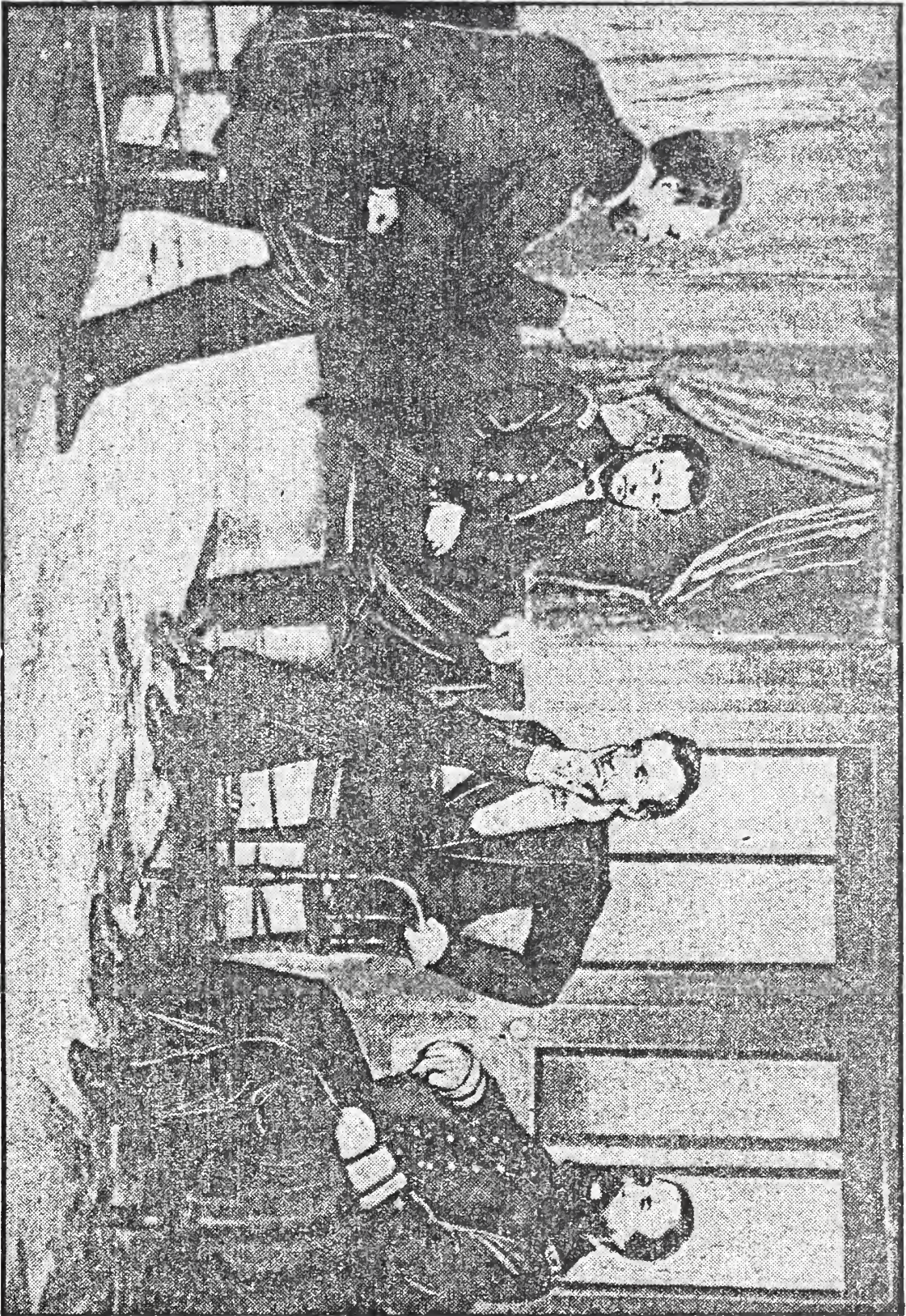
Artist Healy painted two pictures, of which this one was the first and the smaller. It is supposed to have been the original study for the larger, life-size picture which was acquired by Ezra McCagg a friend of Healy. McCagg lent it to the Calumet Club of Chicago, where it was destroyed by fire in 1893. The smaller picture passed into the hands of the English owner in whose collection it remained until recently.

History records that Robert Todd Lincoln, Son of President Lincoln, said of this figure of his Father in THE PEACEMAKERS: "I have never seen a portrait of my Father which is to be compared with it in anyway."

*Painted by George P. A. Healy*







[TREMPER Photo.]

**AS THE SOUTH CRUMBLE.** In March, 1865, Lincoln aboard his dispatch boat, the *River Queen*, was given the details of Sherman's march. A young Irish artist, G. P. A. Healy, got a glimpse of the conference and painted the scene, which is reproduced here. Left to right: Sherman, Grant, Lincoln, and Vice Admiral Porter.







HEALY'S PORTRAIT OF ABRAHAM LINCOLN  
(Estate of Senator William D. Washburn)

This large portrait of Abraham Lincoln painted by Healy was bought from the estate of the late Hon. E. B. Washburn (American Minister to France and intimate friend of Lincoln) by his brother Senator William Drew Washburn of Minnesota, who in turn left it to his estate. The Portrait was loaned by his heirs to the Capitol in St. Paul until they decided upon its final disposition.

No thought was given the portrait for many years until the chance inquiry of an authority on Lincolnia as to its whereabouts made the family aware of its great interest and value. As the portrait is owned collectively by the Washburn heirs they have decided to sell it if a fair price can be obtained.

The artist Healy did a life-size group representing President Lincoln in conference with his generals during the period 1864-65. This picture was afterwards loaned to the Calumet Club in Chicago where it was unfortunately destroyed with the burning of that building. Before this occurred, however, Mr. Healy made two very fine pictures, replicas of the portrait of Lincoln taken from the large group. One portrait was painted for Mr. Robert Lincoln and the other for Mr. Elihu Washburn. Mr. Lincoln told Senator Washburn that he had never seen a portrait of his father which could be compared to it in any way.

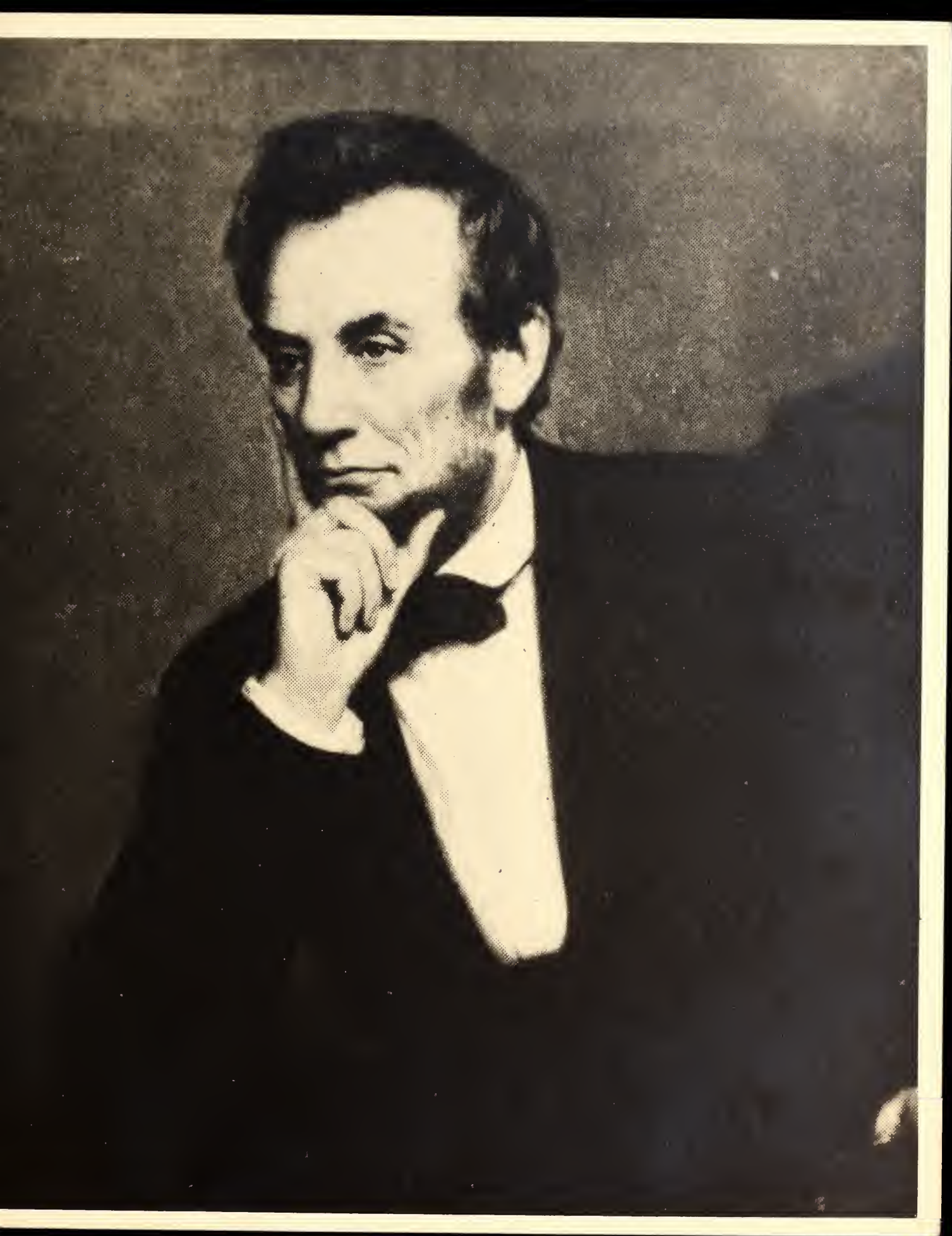
Mrs. Amos Fowler, daughter of Mr. Elihu Washburn in writing of this portrait said:

"The portrait of Lincoln used to hang in the hall of Mr. Robert Lincoln's house in Georgetown and the last time I saw him he took me in the hall and said: 'This is the most wonderful likeness. Mine and your father's are the only ones in existence.' I did not tell him we had sold our interest to your father."

There is an excellent photograph of the Washburn portrait in Washington. In the event of any serious interest being shown, the portrait can be removed from the Capitol in St. Paul and brought to Washington or New York to be exhibited.

*For Sale By.*  
*Mrs. E. W. Wright*  
*2005 Massachusetts Ave*  
*Washington D. C.*



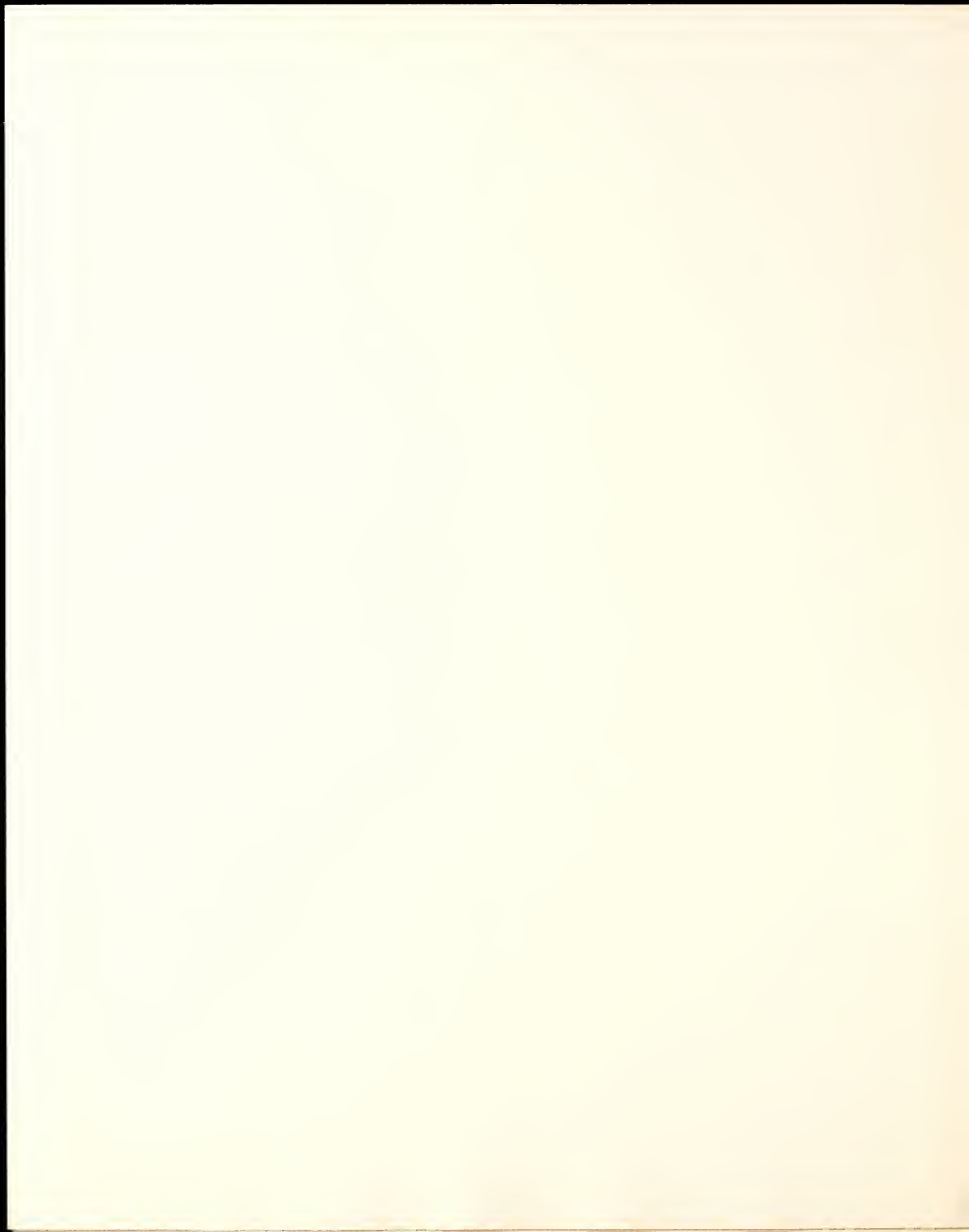


Paneling by Hand





Portrait by G. P. A. Healy

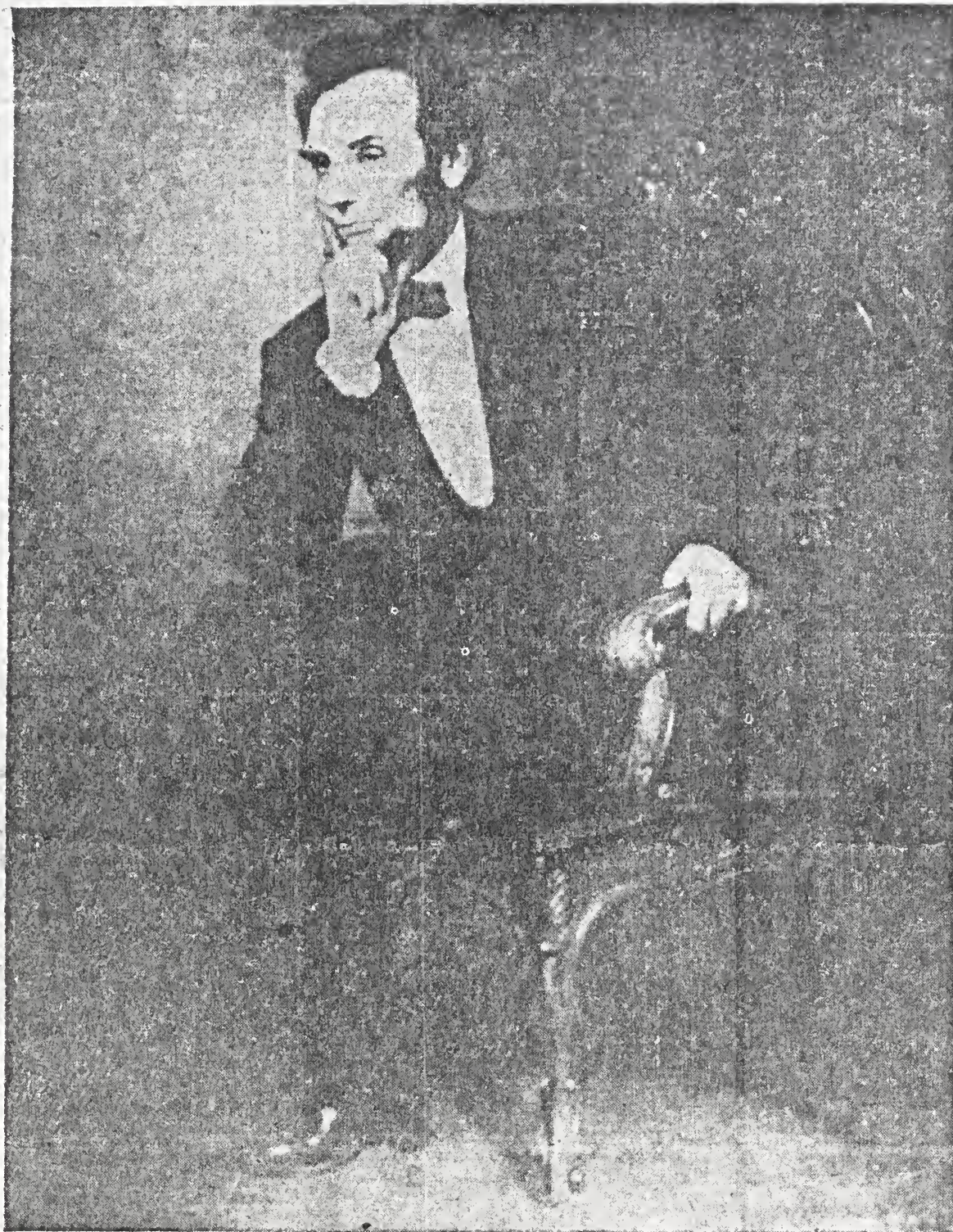












### The Healy Portrait Of Lincoln

*A reproduction of this painting, which hangs in the White House, is the proud possession of a Villager staff member. It has this caption: "Abraham Lincoln—With the compliments of his granddaughter. To her cousin J. Owen Grundy. (signed) Jessie Lincoln Randolph." (Mrs. Randolph is the daughter of Robert Todd Lincoln.) Story on Page 3.*







Times Wide World Photo.

### LINCOLN PORTRAIT WILL HANG IN WHITE HOUSE

The famous Healy painting, regarded as the best likeness of the Emancipator, will become the property of the government on the death of Mrs. Charles Isham, granddaughter of President Lincoln. The contingent gift was made in the will of Mrs. Robert Todd Lincoln.





## WILLED TO NATION



The famous portrait of Abraham Lincoln, painted by Healy, has been bequeathed to the nation by Mrs. Mary Harlan Lincoln, widow of President Lincoln's son, Robert Todd Lincoln, to hang in the White House in Washington, D. C., if government officials see fit. Robert Todd Lincoln, who served as secretary of war in President Garfield's cabinet, often stated that he regarded the Healy as the best portraiture of his illustrious father.





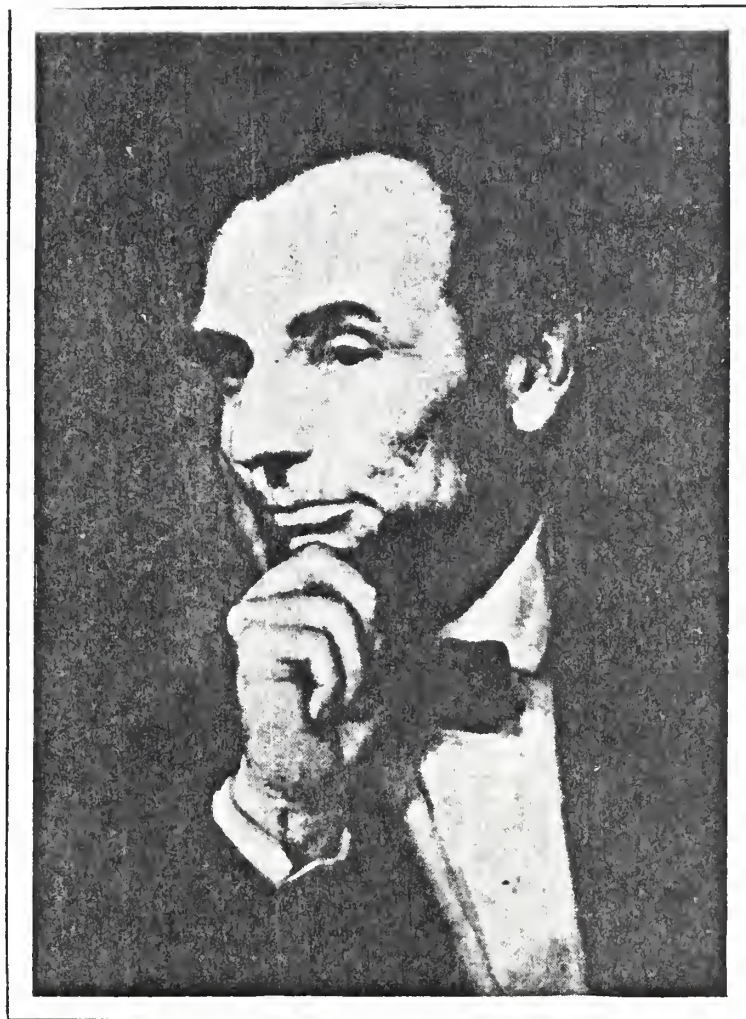
## "BEST LIKENESS" OF LINCOLN ADDED TO HAUNTED WHITE HOUSE CORRIDORS



To the portrait-laden White House on March 22 was added a 70-year-old oil of Abraham Lincoln, said by the President's son Robert Todd Lincoln to be the best likeness of his father in existence. Painted by G. P. A. Healy, it was left to the U. S. by Mrs. Robert Todd Lincoln, who died two years ago. Rambling across the continent on a grand tour that took in Texas, San Francisco's Fair, a Goldwyn-conducted visit to Hollywood's United Artists lot (*below*), Mrs. Roosevelt said Lincoln's image often appeared to her late at night in her White House study. "The upstairs rooms," said she, "are a place where people have lived and lived hard."







*Abraham Lincoln, from a painting by G. P. A. Healy.  
Courtesy of Mr. Robert T. Lincoln.*



# Painting of Lincoln Shown In Roto Today

Canvas of G. P. A. Healy,  
Former Chicagoan, Is  
Reproduced in Color.

By James O'Donnell Bennett.

(Picture in rotogravure section.)

**T**WO AMERICAN painters are drawn upon this morning for THE TRIBUNE's commemoration of the 124th anniversary of the birth of Abraham Lincoln. Our former fellow townsman, G. P. A. Healy [1813-1894] contributes the portrait which is reproduced in color in the rotogravure section. That portrait, the gift of the painter to the library, hangs on the east wall of the entrance hall of the Newberry library on Walton place in a bad, a very bad, light and with no lamp over it. What a pity! "I have never," said Robert Todd Lincoln, the only one of the President's sons who grew to manhood, "seen a portrait of my father which could compare with this one." Unhappily Mr. Healy in his "Reminiscences of a Portrait Painter" makes only a fleeting and inconsequential reference to the sittings Abraham Lincoln gave him. And so for the vivid and authentic sidelights on Lincoln which are woven into our birthday article we had recourse to another painter—Francis Bicknell Carpenter [1830-1900]—whose long forgotten "Six Months at the White House with Abraham Lincoln" was one of the first of the intimate books about Lincoln, and whose picture, "The First Reading of the Emancipation Proclamation," now hangs in the nation's capitol.

\* \*

## Still Fresh and Vivid.

Once the book was in thousands of northern households. Few recall and fewer read it now. Nicolay and Hay do not even mention it in their stupendous life of Lincoln. But it had and still has a special charm and candor. It was among the first of the intimate sketches of Lincoln that was also authentic, for Herndon's great source book lay 23 years in the future. "Here," readers said as they turned Carpenter's 350 pages, "we are getting the real Lincoln, the man not of state occasions and state papers but the weary, fun-loving, sometimes uncouth but always considerate Lincoln of every day and day by day."

And so they were.

What it gives is such things as record of Father Abraham's favorite expletive, which was "I jings"; record of his heartsick efforts to discipline his spoiled, unruly and neurotic son "Tad"; record of his discriminating relish of Shakespeare; record of his estimate of Grant, and record of his opinion of Wall street manipulators.

For its timeliness after the lapse of nearly seventy years that last mentioned record is first chosen for quotation. The bill empowering the secretary of the treasury [Chase] to sell the surplus stock of gold had just been passed and ruthless Wall street had made the measure an excuse for one of its customary piracies. Mr. Lincoln and Gov. Curtin of Pennsylvania were sitting in the room which had been assigned to Carpenter as studio—the President "sitting on the edge of the long table, swinging back and forth his long legs and passing his hand occasionally over his brow and through his rough hair."

\* \*

## "Devilish," Said Lincoln.

"I see," said Gov. Curtin, "that Chase's movement has already knocked gold down several per cent."

Now Carpenter's invaluable detail: "This gave occasion for the strongest expression I ever heard fall from the lips of Mr. Lincoln. Knotting his face in the intensity of his feeling, he said, 'Curtin, what do you think of those fellows in Wall street who are gambling in gold at such a time as this?'"

"'They are a set of sharks,' returned Curtin.

"'For my part,' continued the President, bringing his clinched hand down upon the table, 'I wish every one of them had his devilish head shot off!'"

Government Printer Defrees, who was on intimate terms with the President, told Mr. Carpenter the "I jings" incident. Both he and Secretary of State Seward had objected to a paragraph in one of the presidential messages as being "very awkwardly constructed."

"Go home, Defrees," said the President, "and see if you can better it."

Next day the printer submitted his amendment. Lincoln meeting him with the remark, "Seward found the same fault that you did, and he has been rewriting the paragraph also." After a pause to read the printer's version he added, "I believe you have beaten Seward. But, I jings, I think I can beat you both!" Forthwith he rewrote the sentence as it was finally printed.

\* \*

## "Sugar-Coated" Still Stands.

Mr. Carpenter loved the President's use of homely words and his pithy definitions. If a homely word said in the most forcible way what Lincoln meant, its homeliness did not affright him. Mr. Defrees gave the painter a case in point. He said that in July, 1861, the President sent to congress a message in which, referring to measures and arguments of southern leaders, he wrote, "With rebellion thus sugar-coated, they have been drugging the public mind of their section for more than thirty years."

"You ought to remember, Mr. President," said the candid Defrees, "that a message to congress is a different affair from a speech at a massmeeting in Illinois. The messages become a part of history and should be written accordingly."

"What's the matter now?" the President asked.

The public printer pointed to "sugar-coated."

"Defrees," said Lincoln, "that word expresses precisely my idea, and I am not going to change it. The time will never come in this country when the people won't know exactly what sugar-coated means!"

The word was retained. You will find it in line 3, page 27, vol. vi. of Richardson's "Messages and Papers of the Presidents." That message, sent to congress July 4, 1861, is one of the longest Lincoln ever wrote—twelve octavo pages—and one of the most steady. In the present irresolute

state of the public mind it still richly repays reading. There can be few more profitable ways to celebrate this day's anniversary than to read it.

\* \*

## Metaphors from Cornfields.

Late one night Carpenter was sitting beside the President while he was signing military commissions. Finishing, he rose, stretched himself, and said, "Well, I've got that job husked out. Now I guess I'll go over to the war department before I go to bed and see if there is any news."

Husked out. Redolent of the cornfields of Illinois and eloquent of the man's essential simplicity.

His official chamber in the White House he called "the shop," saying once, "If I were to try to read, much less answer, all the attacks made on me, this shop might as well be closed for any other business. I do the very best I know how—the very best I can—and I mean to keep doing so until the end. If the end brings me out all right, what is said against me won't amount to anything. If the end brings me out wrong, ten angels swearing I was right would make no difference."

When one of those dreadful emblematic drawings containing his portrait, soldiers, monitors, broken fetters and Tree of Liberty, all in Spencerian flourishes, was presented to the Emancipator, Carpenter, fascinated by the lavish pen work, said, "This is quite wonderful!"

The recipient lifted tired eyes from his work and gave one of his perfect definitions, saying, "Yes, it is what I call ingenious nonsense."

Harshe of the Art institute, with all his gift for desolating justice, never hit off bogus art more tellingly.

\* \*

## The White House Ailment.

Occupancy of the White House gives most Presidents delusions of grandeur. Even hearty, sensible Theodore Roosevelt had touches of the ailment. Lincoln never had. Capt. Mix, commander of his bodyguard, told Carpenter that one hot morning when the President was riding back from the Soldiers' home he passed a regiment that was marching into Washington. "My lad," he called to a man in the rear ranks who carried a heavy burden of camp equipment, "what is that?"—meaning what was the number of the regiment.

"It's a regiment," replied the sweating soldier, neither saluting nor lifting his eyes.

"Yes, I see that, but I want to know what regiment."

"The —th Pennsylvania," replied the soldier, still surly and uncereemonious.

Turning to Capt. Mix, Lincoln laughed and said, "It is very evident that chap smells no blood of royalty in this establishment."

But to pompous persons he could be withering, and not less so because his rebukes were subtle. The Rev. John Pierpont headed a delegation which escorted the English anti-slavery orator, George Thompson, to an interview with the President. Lincoln spoke earnestly and illuminatingly

Painting of  
Lincoln Show  
in 1864

The painting of Lincoln Show in 1864 was a significant event in the history of the Lincoln Show. It was the first time that the show was held in a permanent building, and it was the first time that the show was held in a city that was not Lincoln. The painting of Lincoln Show in 1864 was a significant event in the history of the Lincoln Show. It was the first time that the show was held in a permanent building, and it was the first time that the show was held in a city that was not Lincoln.



At the close of his remarks Pierpont, full of pomp and satisfaction, turned to Thompson and released a line of Latin.

"Which, I suppose, you are both aware I do not understand," said Lincoln. He said it with a smile, but he left with the parson something to make his ears tingle.

\* \*

### *Lincoln and Shakespeare.*

The painter enjoyed the inestimable privilege of hearing his sitter read and comment on Shakespeare--inestimable because the reading was rich in feeling and the comments shrewd.

Up to 1864 he had never seen "Hamlet" acted, but he knew the play thoroughly, and for him, so Carpenter records, it "had at all times a peculiar charm."

"There is one passage of the play," said Lincoln, "which is very apt to be slurred over by the actor, or omitted altogether, which seems to me the choicest part of the play. It is the soliloquy of the king after the murder. It always struck me as one of the finest touches of nature in the world."

Then, "throwing himself into the very spirit of the scene," he repeated from memory the thirty-seven lines [act iii., scene 3], beginning, "O, my offense is rank, it smells to heaven," "with," adds the painter, "a feeling and appreciation unsurpassed by anything I ever witnessed upon the stage."

Then the President took up the opening soliloquy of "Richard III.," told how and why it seemed to him "often entirely misapprehended," and repeated it "with," says Carpenter, "a degree of force and power that made it seem like a new creation to me. . . . Never till that moment had I fully appreciated its spirit."

Laying down his palette and brushes and "applauding heartily," the listener said, "I am not sure but that you made a mistake in the choice of a profession."

That made Mr. Lincoln laugh. And laughter was what he needed.

\* \*

### *The Saddest of Faces.*

"In repose," runs Carpenter's record of the intimacies of the six months, "it was the saddest face I ever knew. There were days when I could scarcely look into it without crying. During the first week of the battles of the Wilderness he scarcely slept at all . . . great black rings under his eyes, his head bent forward upon his breast--altogether such a picture of the effects of sorrow, care, and anxiety as would have melted the hearts of the worst of his adversaries."

When his mind dwelt upon the thousands of volunteers who had given their lives to their country a "peculiar dreaminess" would steal over his

face . . . "and," still quoting Carpenter, "the expression [of the eyes] was remarkably pensive and tender, often inexpressibly sad, as if the reservoir of tears lay very near the surface."

Sometimes the look of "peculiar dreaminess" would come when the thoughts were not mournful. One day he gave an abstracted and conventional greeting to an intimate friend in the long line at a White House reception. The friend lingered for a hearty salutation, whereupon the President exclaimed, "Excuse me for not noticing you! I was thinking of a man down south."

"Who was 'the man down south,' Mr. President?" he was asked later.

"Sherman."

The general was then on his march to the sea.

\* \*

### *Lincoln's Laughter.*

"Mr. Lincoln's laugh," says Carpenter, "stood by itself. The neigh of a wild horse on his native prairie is not more undisguised and hearty." He adds that one day when Isaac N. Arnold, Chicago's first city clerk, heard Lincoln's laugh over a partition, he remarked, "That laugh has been the President's life preserver."

Carpenter found his habits irregular: "It was often a matter of surprise to me how the President sustained life for it seemed, some weeks, as though he neither ate nor slept. . . . Almost daily, at this hour [dinner], I met a servant carrying a simple meal upon a tray upstairs, where it was received, perhaps two hours later, in the most unceremonious manner."

One noonday, after he had been for hours either confirming or commuting sentences of death imposed by courts martial, the President wearily drew back from his work table, stretched his long arms, and said, "I guess we will go no further with these cases today. I am a little tired, and the cabinet will be coming in soon. I believe, by the by, that I have not yet had my breakfast--this business has been so absorbing that it has crowded everything else out of my mind."

\* \*

### *He Ate When Told To.*

Another time, when he was interrupted at dinner by a delegation, there

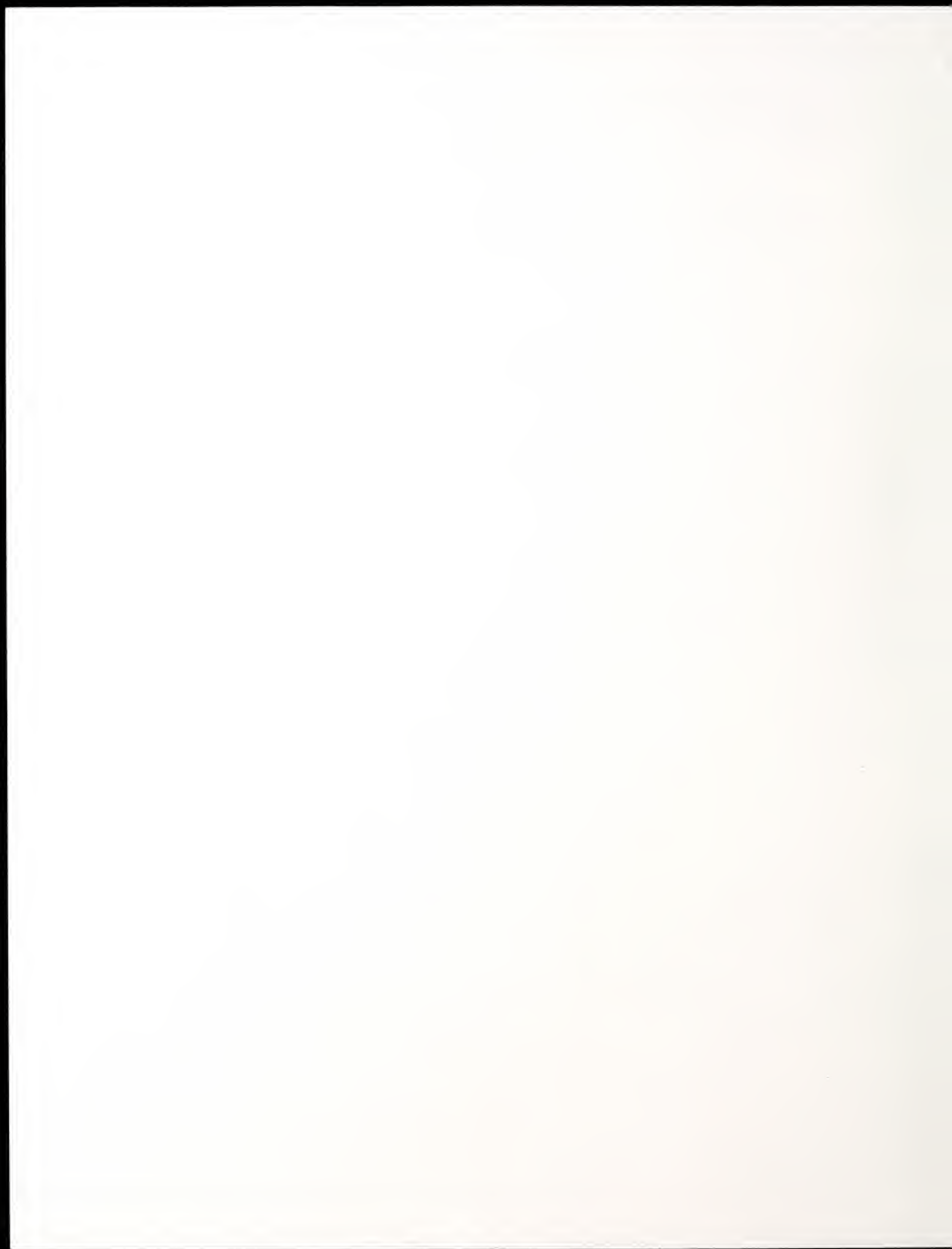
were profuse apologies. "Oh, no consequence at all!" replied the President. "Mrs. Lincoln is absent and when she is away I generally browse around."

Mr. Carpenter was impatient of the often made charge that Lincoln was a persistent teller of indecent stories. Never during his six months at the White House, where he heard him visit with all classes of men, did he hear him tell a story that "would have been out of place in a ladies' drawing room. Mr. Lincoln has been greatly wronged in this respect. Every foul-mouthed man in the country gave currency to the slime and filth of his own imagination by attributing it to the President."

This supports investigations made by the late John J. Murphy of Woodstock, Ill.--investigations which his son, Henry C. Murphy of Chicago, communicated to me while his father was living and while the subject was fresh in his mind. The elder Murphy did not know Lincoln, but, revering his memory and hating slander, he systematically questioned, as to this particular myth, many Illinoisians who had known him in youth and age. One and all denounced it as slander.

Along those lines, one more glimpse into the painter's long forgotten book: Sitting one day in Carpenter's White House studio, Dr. Stone, the President's family physician, said:

"It is the province of a physician to probe deeply the interior lives of men, and I affirm that Mr. Lincoln is the purest hearted man with whom I ever came in contact."



# Portrait Gallery

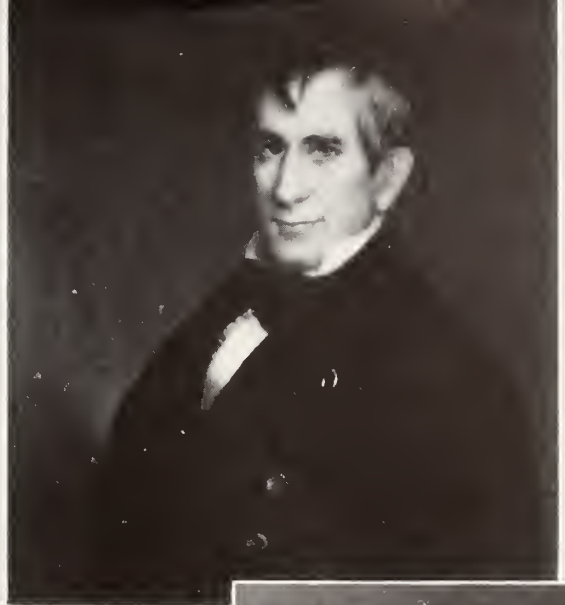
*assembled by the National Gallery of Art.*

by Rembrandt Peale and *Abraham Lincoln* by George P. A. Healy.

A portrait of *George Washington* by Rembrandt Peale is the gift of Mr. and Mrs. George W. Davison; and a portrait of *Ralph Waldo Emerson* by Thomas Sully is from Mr. Chester Dale.

Also included are portraits of *Maj. Gen. William Moultrie* by Charles Willson Peale, *William Thornton* by Gilbert Stuart, *Andrew Jackson* by Ralph E. Earl, *William Henry Harrison* by James Reid Lambdin, *Henry Clay* by George P. A. Healy and *Stephen Foster* by Thomas Hicks.

These portraits, with other paintings which may be added in the future, will form a most important group of historical American documents.

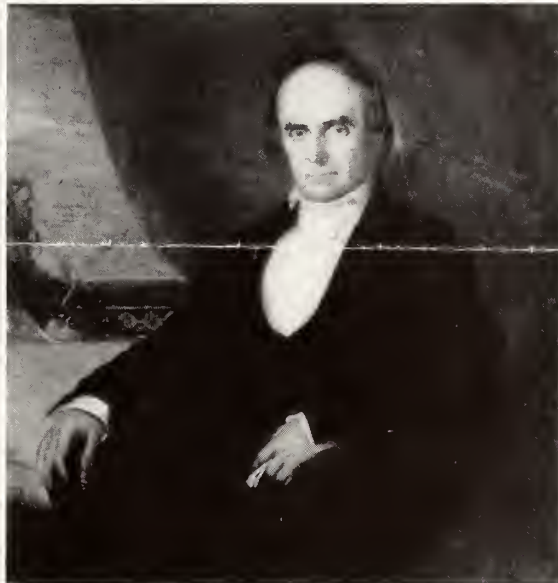


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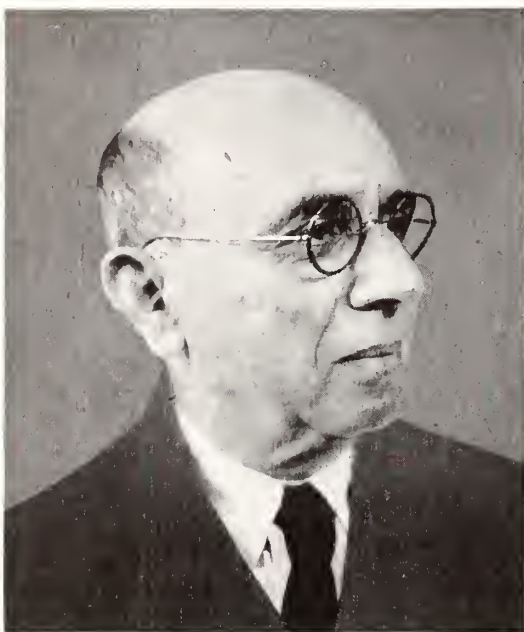


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SOME months ago Dr. Ralph von Koenigswald, the well-known geologist and paleontologist, arrived in this country from Bandoeng (Java). After the anxious years he spent in Japanese concentration camps, continuously worried about the fate of his family and the fossil treasures he had collected for many years, he finally succeeded in getting out of Java with his family and treasures and reached the safe harbor of the United States. Thanks to the interest the Rockefeller Foundation and the Viking Fund took in his work, a place was provided for him at the American Museum of Natural History in New York which will give him the opportunity to study the material with all the facilities and advice such a center of technical and scientific achievement offers.



BESIDES the extraordinary scientific importance of the material Dr. von Koenigswald brought along with him, this event is remarkable because it is the first time that not casts but original remainders of human beings who lived many hundred thousand years ago have come to this country. They give tangible evidence that man existed at those early times, not in the fantasy of some theorizing scholars but as real creatures of flesh and blood. Of course what is left of them is not more than a few mineralized pieces of bones and teeth; yet they tell the story of how man looked in those prehistoric times.

Two decades ago our entire knowledge of man's ancestry was confined to that phase which directly preceded the modern type of man and usually goes under the name of Neanderthal man. The skulls of this form resembled so closely those of modern man that years and many new discoveries of the same sort were necessary to convince the skeptics that the Neanderthals were not merely abnormal variations of the present human type but representatives of a less advanced proper human form. As soon as this fact was generally acknowledged the skeptics brought up another argument. They claimed that even if Neanderthals were on their way to the modern human type they must have been extin-

guished before they reached this final stage. For at this time no forms were known which could be regarded as intermediate between Neanderthal and modern man.

The discoveries of the last twenty years brought about a decisive change in all these scruples and uncertainties. It started in 1927 with the find of a human tooth in the former limestone quarry and cave of Choukoutien near Peking. Thanks to the generous support of the Rockefeller Foundation it was possible to continue the search for early man at this site on a great scale for almost ten years until the occupation of North China by the Japanese armies put an end to the excavations. But what came to light during the earlier years—skulls, skull fragments, facial bones, teeth, pieces of limb bones, of more than forty-five different individuals—adults and children of each age—was sufficient to state that this "Peking man" (*Sinanthropus pekinensis*) was a true man with very marked features who differed not only from modern man but also from any of the then-known Neanderthals. Compared with the latter, Peking man represents a new and much more primitive human type.



THE find in North China also brought the solution of another anthropological puzzle. In 1894 the Dutch anatomist, Eugene Dubois, recovered from the gravel beds of a river near Trinil, in Java, the strangely fossilized cap of a primate skull which he first attributed to a chimpanzee then to a gibbon but which was, in any case, of gigantic proportions. He named the type *Pithecanthropus erectus*—Ape man of Java. Although Dubois thought of his find's connection with modern man he adhered unflinchingly to his gibbon idea. However, Peking man which showed most of the decisive basal skull parts missing in the Trinil cap, resembled the cap of Java man in both form and proportions so perfectly that it proved that Java man was not a gibbon but a true man although of a very primitive character. This interpretation was confirmed when Dr. von Koenigswald had the chance to collect a second skull, much more complete than Dubois's specimen. The cap of this skull showed the same (Continued on page 38)

April 1947 THINK



the dog sport, let's wander over to that ring where most of the audience is standing. It's the obedience ring, something that everyone can understand, for we all remember some dogs that didn't behave and some that did. This fastest growing phase of the sport of dogs is based on simple exercises that will make every dog a better companion and less of a nuisance to the neighbors.

Here we can find, competing on even terms, a tiny Chihuahua and a huge St. Bernard. In the hundreds of classes that have sprung up in the country during the ten years we have had obedience trials, more than 90 per cent of the breeds have taken part in schooling and 75 per cent have had one or more representatives competing for and winning obedience prizes.

Here you will learn that there is no such thing as a best breed, no such dog as the smartest breed. You will learn that there are no bad breeds, merely bad members of it—as in human society. The percentage, however, is much smaller among dogs. You can take home the lesson that the best dog for you is the one that fits best with your personality, your mode of living and the amount of space you have in which to keep your dog in good health.

From the obedience-training ranks went most of the men who set up the basic training programs for Uncle Sam's very efficient war dog platoons. Now that war is done, you will find many of those same men back at training and competing; and some of the war dogs are back on the show rosters.

No, dog's work isn't all washed up yet, for there are thousands still guarding flocks and herds and other properties, hundreds still guarding plants, and in-

creasing hundreds providing the eyes that make sightless men and women useful members of society.

Remember the collies of your kid days? Well, we still have them around, better looking than ever; and if you have a yen for one, but lack sufficient space, nature and the folks of the Shetland Isles have produced one of the most lovable dogs of all time—the smart-as-a-whip Shetland sheepdog, a collie in miniature. Staying within the working breeds, we find in all circles the boxer, the Doberman pinscher, the great Dane, the German shepherd and the many varieties of sledge dogs.

In the sporting breeds you can be at home with

*Right: Wire-haired fox terrier, "one of twenty breeds, pert and alert."*

*Below: Scottie, dignified member of the terrier family.*



any of them—the pointers, the five retriever breeds, the English, Gordon and Irish setters, the many varieties of sporting spaniels and cockers. Among the latter the best field performance is credited to the English springer. And you'll find there the new (to America) breed, the sleek, all grey

Weimaraner, recently brought from Germany.

Beagles aren't all the hounds by any means, for ranking right up in acclaim is the frisky dachshund, as full of humor as a radio comedian. Here also you will find the oldest of breeds, the dogs of the desert—the Afghan hound and the saluki.

The Boston terrier belongs, as do the bulldogs, Dalmatians, chowchows and the showy poodles, to that ill-named non-sporting group.

The terriers have been called city dogs because they are relatively small. But they are at home any place on this earth, and there are records of the small Norwich terrier hunting for bear. The old Airedale was the first breed used for police work, and he's still a good hunting dog. The smooth and wire-haired fox terriers are perhaps the best known, but Fala pushed the Scottie into the limelight.

The Welsh terrier has come on apace of recent years, and increasing in popularity also is the lamb-like Bedlington, and the quizzical miniature schnauzer. The white bull terrier still holds his place in affections, while the Irish terrier is still the lovable "little mick."

Today a major survey tells us that the dog population of the United States is about at the twenty million mark, meaning that dogs intimately touch the lives of more than eighty million of our people. No wonder that reader surveys show that dogs are second only to babies in public interest. The task of supplying the needs of these dogs has created a business of more than a billion dollars a year.



*Samoyede going over low hurdles in obedience test.*



*English bulldog, one of the non-sporting group.*



# For a National

FAMOUS portraits of famous Americans being

A GROUP of American portraits, including many of important historical personages, now held by the National Gallery of Art in Washington, D. C., will serve as the nucleus of a collection for a National Portrait Gallery.

Reproduced on these pages are fourteen of the twenty-seven portraits which were recently on exhibition at the National Gallery. The earliest is the famous portrait of *Pocahontas* by an unknown artist, painted during a visit of the Indian Princess to London. This portrait is the gift of the A. W. Mellon Educational and Charitable Trust, which also gave a number of other portraits, including one of *John Marshall* by James Reid Lambdin, *James Monroe* by John Vanderlyn, *Daniel Webster* by George P. A. Healy, *John C. Calhoun*

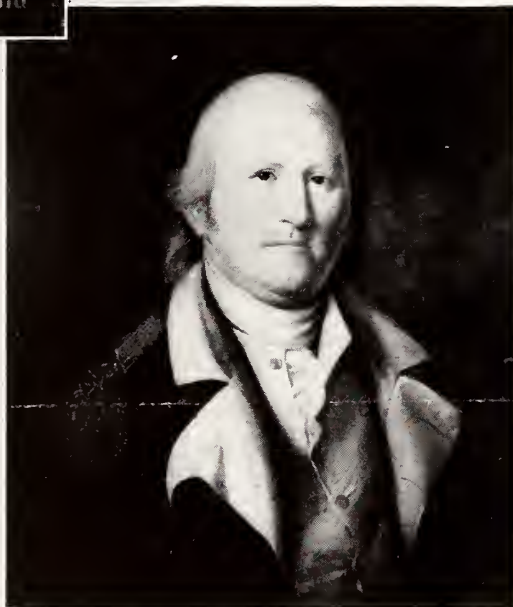


Pocahontas (1595-1617), daughter of Powhatan, Indian chief. Captured by Virginia colonists, she embraced Christianity and married John Rolfe. Artist unknown.

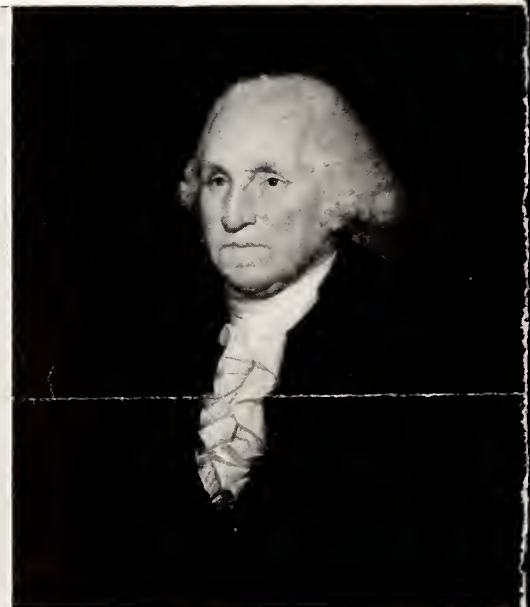


John Marshall (1775-1835), most notable of American jurists and fourth Chief Justice of the United States. Artist: James Reid Lambdin.

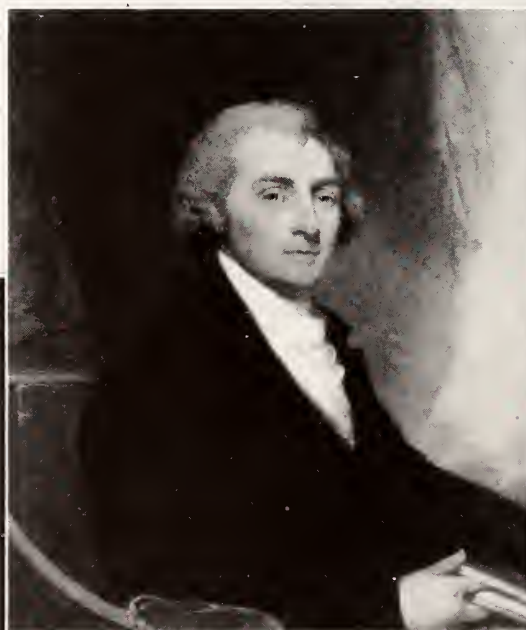
Below: James Monroe (1758-1831), fifth President of the United States, author of Monroe Doctrine. Artist: John Vanderlyn.



Maj. Gen. William Moultrie (1731-1805), American Revolutionary officer and later Governor of South Carolina. Artist: Chas. Willson Peale.



The Rembrandt Peale portrait of Washington (1732-1799), purchased by Congress in 1832, deemed by many the best portrait of the "Father of His Country."



William Thornton (1761-1828), original architect of the National Capitol in Washington, D. C. Artist: Gilbert Stuart.



Andrew Jackson (1767-1845), victor of the Battle of New Orleans and the country's seventh President. Artist: Ralph E. Earl.



# Portrait Gallery

*assembled by the National Gallery of Art.*

by Rembrandt Peale and *Abraham Lincoln* by George P. A. Healy.

A portrait of *George Washington* by Rembrandt Peale is the gift of Mr. and Mrs. George W. Davison; and a portrait of *Ralph Waldo Emerson* by Thomas Sully is from Mr. Chester Dale.

Also included are portraits of *Maj. Gen. William Moultrie* by Charles Willson Peale, *William Thornton* by Gilbert Stuart, *Andrew Jackson* by Ralph E. Earl, *William Henry Harrison* by James Reid Lambdin, *Henry Clay* by George P. A. Healy and *Stephen Foster* by Thomas Hicks.

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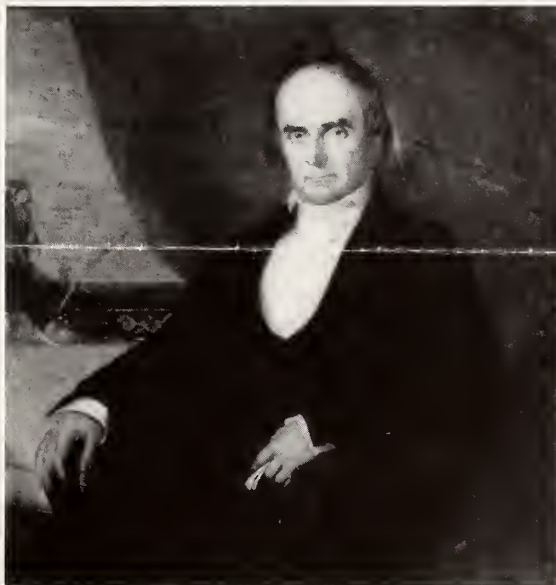


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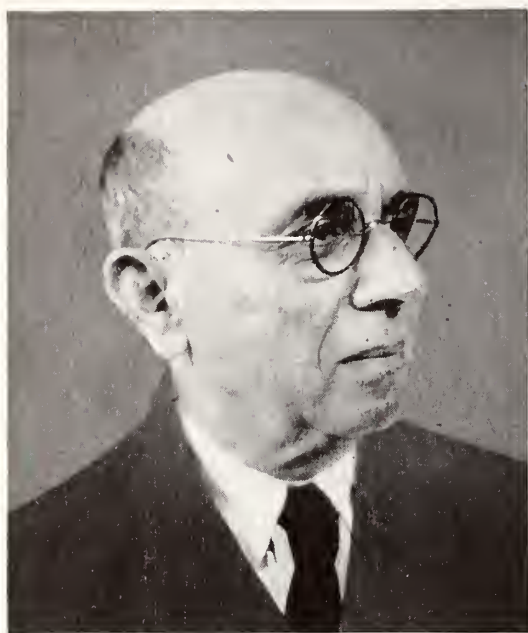


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ABRAHAM LINCOLN

By GEORGE P. A. HEALY (1808-1894)

National Gallery of Art, Washington, D. C.

#7655 Fine color reproduction 28" x 20" \$12.00

*Abraham*

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FINE ART RE  
OF SPECIAL INTER

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PORTRAITS OF GENERAL ROBERT

By JOHN A. ELDER (1843-189

Collection of the Corcoran Ga



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